Spring Pattern number of Vogue



MARCH 1 1914
PRICE 25 CENTS
THE VOGUE COMPANY
CONDÉ NAST *President*

KNOX
LADIES HATS

SPRING AND SUMMER
1914

452 FIFTH AVENUE
NEW YORK CITY
And at Leading Milliners Everywhere





WHOLESALE SALESROOMS
THE KNOX HAT MFG. CO.
SIXTH FLOOR - - KNOX BUILDING
452 FIFTH AVENUE
NEW YORK CITY

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KNOX
NEW YORK.

JEWELERS
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STATIONERS

TIFFANY & CO.

FIFTH AVENUE & 37TH STREET
NEW YORK

CORRESPONDENCE INVITED
THE TIFFANY BLUE BOOK
WILL BE SENT UPON REQUEST



McCallum
Silk Hosiery

stands for quality—and service. The sense of poise that accompanies the wearing of McCallum's is but one of the intangible values that make these hose so popular. On sale at the best shops everywhere. Our handsome Booklet, "Through My Lady's Ring," tells how to get the best service out of silk hosiery. Send for it.

McCallum Hosiery Company, Northampton, Massachusetts

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Special Order Dressmaking

WE have found it necessary to greatly enlarge the floor space of the Made-to-Order Dressmaking Salon, which has long been one of the principal attractions of this house, and to increase its sales force and assistants. By this addition it has been made possible to exhibit a greater number of models than one would find at the largest private dressmaking establishments.

IT gives the woman in quest of Fashion an opportunity to make her selection at leisure, in a salon devoted entirely to this particular need, from a large variety of Paris models, each a creation of a foremost designer. These may be copied or modified to meet the individual taste, at reasonable prices.

IN the other departments one will find all the accessories to complete the wardrobe.

OUT-OF-TOWN patrons may make appointments by mail, thereby saving much time and labor.



SPRING AND SUMMER STYLE BOOK

"CORRECT DRESS"

Ready to Wear Apparel

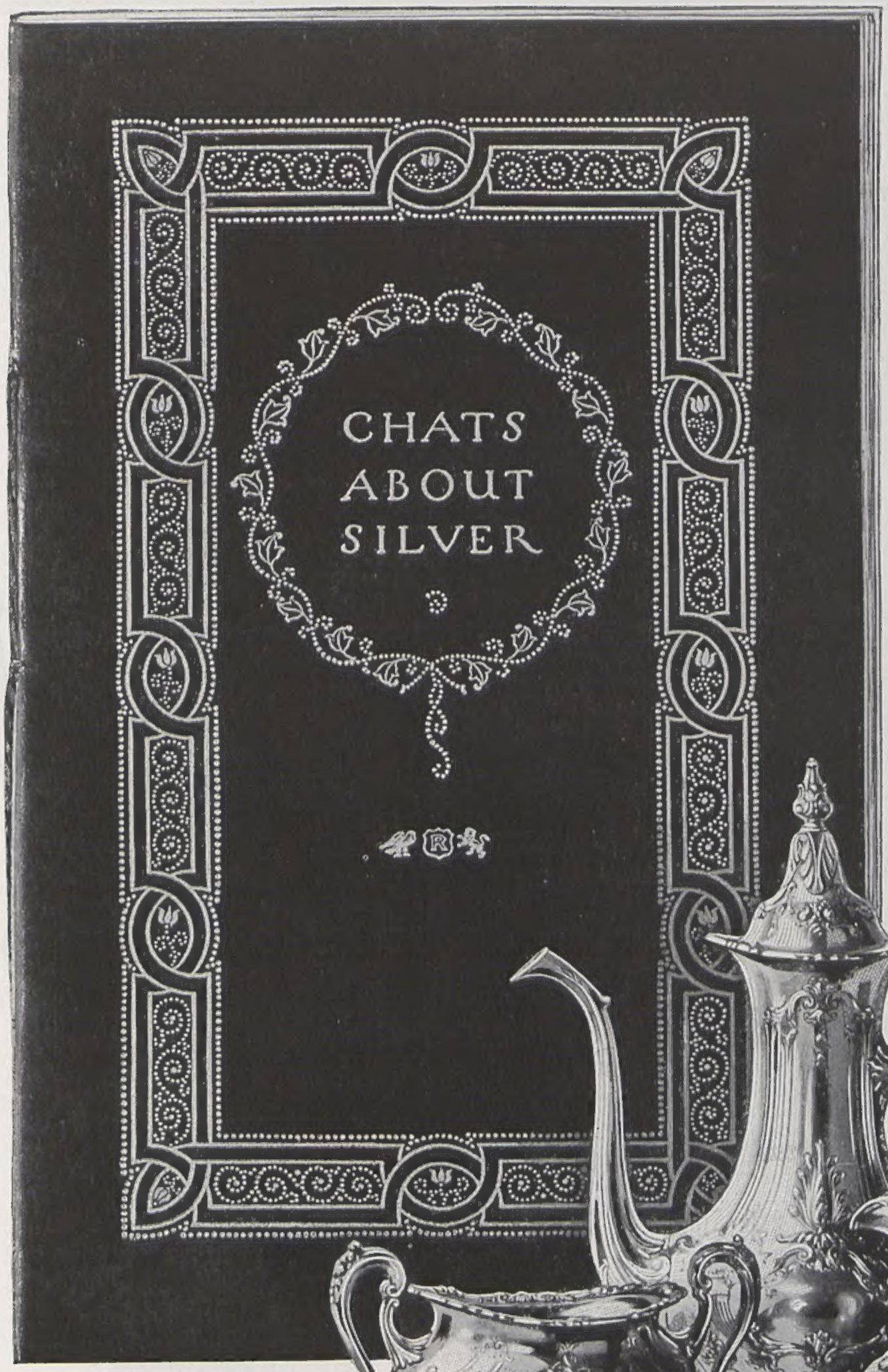
for Women, Misses, Girls, Young Men, Boys and Infants

Sent out of town on application to Dept. "H"

The two models (illustrated), made of plain or pompadour taffeta silk, crepe meteor, crepe de Chine or any of the new silk fabrics.

Special Price to order during March in our new Dressmaking Salon

65.00 Regular Price $85.00



LET US SEND YOU A complimentary copy of this book, which tells about Silverware in its various forms and fashions of decoration. It describes patterns in the most fashionable use today, and teaches you how to distinguish silver styles and to *understand silver* when you are making a purchase.

Incidentally, "Chats About Silver" presents charming pictures of Court Life in some of the most beautiful historic periods. Yours for the asking.

TRADE MARK
STERLING

Francis I
Pattern

Would you like to know why this beautiful Francis I after-dinner coffee set has its exquisite ornateness? "Chats About Silver" will tell you. Send for it—it is our gift to you.

Reed & Barton

Established 1824

Taunton, Massachusetts

Represented at

Fifth Avenue and 32d Street, 4 Maiden Lane, New York

Boston Chicago San Francisco London Paris

THE SPRING MODE DICTATES THESE NEW CORSET STYLES



"Isis"

"Thaïs"

"La Maxixe" *"Sans Souci"*

The New "Tango" *imported model, all elastic with short lacing in back to waist-line; two bones in front. Sizes, 20 to 30.* $8.95

"Femina" *brassiere imported model; shown with Tango corset; hand-scalloped nainsook. Sizes, 34 to 44.* $1.00

The New "Deauville" *imported model, made of French kid tricot with silk elastic girdle. Sizes, 19 to 26.* $4.50
Same model in silk tricot $8.75

"Daphne" *imported model, all elastic with very low top and long skirt. Sizes, 20 to 30.* $8.95

"Daphne" *brassiere, made of crepe de Chine with Venus front to effect low bust. Sizes, 34 to 44.* $3.95

"Isis" *imported model; handsome silk tricot slip-on model with elastic back. Sizes 20 to 26.* $16.50
Same model in cotton mesh. Sizes, 22 to 28. $9.75

"Isis" *brassiere, for evening wear, made of crepe de Chine, Valenciennes edge. Sizes, 34 to 44.* $2.75

"La Maxixe" *for dancing, made of heavy, double-faced satin. Sizes, 19 to 24.* $4.75

"La Maxixe" *brassiere, made of fancy shirred net with ribbon ties and imported roses. Sizes, 34 to 44.* $4.50

"Sans Souci" *imported model, handsome silk tricot, wide elastic top. Sizes, 20 to 28.* $18.50
Same model in kid tricot (American). $5.00

"Sans Souci" *brassiere, imported, for evening wear, real Irish lace. Sizes, 34 to 44.* $11.75

"Thaïs" *imported model, French kid tricot, only one bone. Sizes, 20 to 30.* $9.75

"Thaïs" *brassiere, made of crepe de Chine, ribbon shoulders. Sizes, 34 to 42.* $1.95

"New Deauville" *"Daphné"*

"New Tango"

BONWIT TELLER & CO.

5th Avenue and 38th Street

NEW YORK

Paris
42 Rue de Paradis

Philadelphia
13th and Chestnut Sts.



The admiration attracted by a well gowned woman can be yours

by simply using

Pneu Form

The Pneumatic Dress Form

While every style is not becoming to every woman, Pneu Form gives you, or your dressmaker, just that opportunity to correct unbecoming lines and to give the right touch that transforms a garment, only fashionable, into a charmingly becoming creation.

300,000 Pneu Forms
are in actual use to-day, because Pneu Form

Reproduces your exact figure
Represents you at the dressmaker's
Relieves you of personal fittings
Makes your time your own
Assures perfect fit
Saves you strength, health and time, as most elaborate gowns may be completed without a try-on

Or you can
Study your own figure
Make your own gowns
Fit your own back
Drape your own skirt
Change unbecoming lines
Have perfectly fitting clothes



Simply inflate Pneu Form inside of waist (including hips) lining to reproduce any figure. Adjustable to skirt length. Packs away in small box base. We guarantee every claim. Greatest labor saver since invention of sewing machine.

You can attain the distinction of being charmingly fashionable by using Pneu Form.

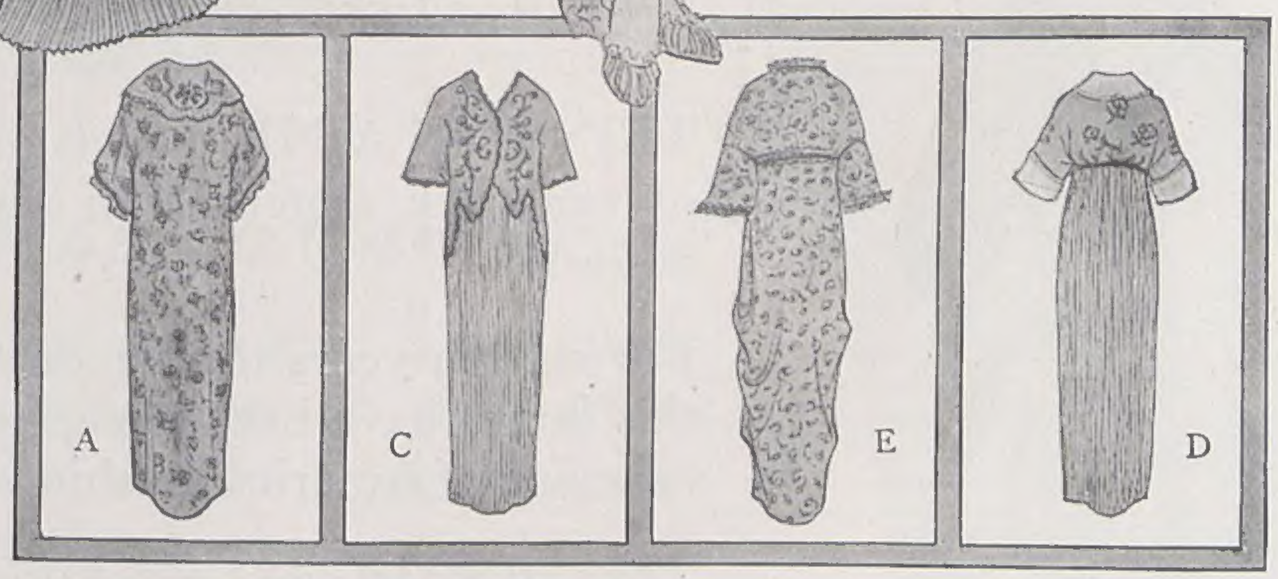
The Pneumatic Dress Form Co.

557 Fifth Avenue, near 46th Street, New York

Send for booklet "It's You" while you have it in mind







A—La Mignonne rest gown of silk crepe in brocaded patterns. The deep collar is of chiffon, heavily embroidered with silk flowers; this and the chiffon sleeve frill are edged with silk scalloping. Closes with a smart knotted buckle, made of crepe. A noticeably beautiful garment characteristic of the taste for which the store is known. In pink, blue, rose, Copenhagen, white, gold, lavender, purple and yellow, also black. **$10.75**

La Mignonne slippers of heavy satin, lined with white and trimmed with small butterfly bow of ribbon. Exceptionally well made and serviceable. In pink, blue, rose, and Copenhagen. **$3.00**

La Mignonne breakfast cap, daring, smart; made of very rich cream lace, trimmed with swansdown pompons and knots of ribbon. Artistically placed streamers of wide ribbon hang over the shoulders. In shades to match gown. **$3.75**

B—La Merveille morning jacket of white voile, scalloped and embroidered in color; embroidery pattern carried out in sleeves as well as front corners. Fastens at the neck with another touch of color in the ribbon bow. A reasonable, practical sacque in perfect taste and decidedly fresh and becoming. In white, embroidered in pink, blue and lavender. **$1.95**

C—La Marguerite two-piece boudoir costume of silk crepe de Chine. The full length Princess slip has a plissé skirt finished with top and shoulder straps of fine lace, ribbon run. It opens down the back, half length. Notice the clever cut of the jacket, the double pointed back, the heavy silk scalloping and rich embroidery. In pink, blue, rose, maize, lavender, peach, and Copenhagen. **$15.75**

La Marguerite boudoir slippers of satin, lined with white, edged with fine Valenciennes; cluster of pink silk roses and pale Nile ribbon entwined. In pink, blue, rose and Copenhagen. **$3.00**

La Marguerite boudoir cap, all-over lace, in effective style. Ribbon runs across front, under little wings wired to stick out; frill of deep lace across the back. A charmingly becoming cap. In colors to match gown. **$1.50**

Lord & Taylor

New York

D—Nancy Lee house gown of albatross. Notice the new plissé skirt, corded into high waist. A heavy floral design, embroidered in silk floss gives a rich touch. Deep organdie collar and cuffs of white add a delightfully fresh note. Simple, inexpensive, yet smart. In pink, blue, rose, Copenhagen, lavender, wistaria, also black. **$3.95**

Nancy Lee cap of all-over lace with a full frill, gathered straight around; band of ribbon two inches wide, knotted in a bow. A model preferred by many. In colors to match gown. **$1.95**

Nancy Lee satin slippers with frill of lace and ribbon of deeper shade. Well cut and made. In pink, rose, Copenhagen and blue. **$1.95**

E—The Lord & Taylor special. Made of rich brocaded Jacquard. The shirred ribbon runs up the front around the neck, at the sleeves, and forms the buckle closing. Note the clever draping at the front, the good lines, the generous fullness and the practical features of this model. In pink, blue, rose, Copenhagen and wistaria. **$2.75**



VOGUE'S School Directory



Massachusetts

Miss Hall's
SCHOOL FOR GIRLS

In the Berkshire Hills, on the Holmes Road to Lenox. Forty-five acres. One thousand feet above the sea level.

Miss MIRA H. HALL, Principal
Pittsfield, Massachusetts

Miss Guild and Miss Evans' School
29 Fairfield St., cor. Commonwealth Ave., Boston.
33d year. College preparatory and general courses. Special advantages in Art, Music, Languages and Household Arts. Gymnasium, swimming, outdoor tennis. Catalog.

Connecticut

RUMSEY HALL
Box C **Cornwall, Connecticut**
In the Litchfield Hills.
Young boys prepared for secondary schools.
Athletics under supervision. Address
LOUIS H. SCHUTTE, M. A., Headmaster

Pennsylvania

THURSTON PREPARATORY SCHOOL
Home and day school for girls. College Preparatory, Elective, and Post-Graduate Courses. Art, Music. Certificate admits to leading colleges. Fourteen acres of beautiful grounds. Gymnasium and field sports. For catalogue address Miss Alice M. Thurston, 6601 5th Ave, Pittsburgh, Pa.

Choosing a School

When you select a school for your children it is natural enough that you seek a friend's confirmation of your judgment. But, where an ordinary acquaintance has experience with but a few schools, there is one friend, willing and able to help you, who knows every good school in America, who has visited most of them and who has accurate reports on all.

That friend is Vogue. If you are considering a school for your son or daughter, ask Vogue about it. If you are in doubt, give Vogue all possible information, and then Vogue will find for you, as Vogue has found for many others, the school that will exactly fit.

VOGUE EDUCATIONAL SERVICE
443 Fourth Avenue New York City

The Domestic Arts and Science Studio
Private classes in Cooking, the care of the Household, in Sewing and Millinery are taught by an unusual method in a model apartment. Ladies form their own classes or may join one now forming. Address, Miss B. M. Becker, 150 West 80th Street, New York City. Phone 9925 Schuyler.

New York

MRS. HAZEN'S SCHOOL
FOR GIRLS
Half-hour from Grand Central Station, New York.
Mrs. John Cunningham Hazen, Principal.
Pelham Manor, New York.

To Persons of Refinement
Who wish to combine rest and cultural art study this summer. Send for prospectus telling how. The New York School of Fine and Applied Art. Summer session at Belle Terre Long Island. Frank Alvah Parsons, Pres. Offers courses relating directly to interior decoration, and costume design, "Period Art," lecture course.
Susan F. Bissell, Sec'y, 2239 Broadway, N. Y. C.

Mrs. Helen M. Scoville's School for Girls
2042 Fifth Avenue. Air and light of a country home, within fifteen minutes of the city center. Full, rounded courses of study, suited to individual requirements of Home and Day students.

THE FINCH SCHOOL
Boarding and Day School for Girls. Intermediate, Upper School and Post-Graduate Departments. Technical School includes domestic training, secretarial course, book-binding, etc. Mrs. Jessica Finch Cosgrave, Principal. 61 E. 77th St., N. Y. City.

AESTHETIC AND DRAMATIC DANCING
MME. TERESA CERUTTI
who has presented her art on two continents, accepts pupils in Egyptian, Greek, Oriental and Interpretive dances: at her Private Studio, 114 East 54th Street, N. Y. Tel. Plaza 6098. (International Patronage.—Send for booklet.)

DRESSMAKING AND MILLINERY SCHOOL
Oldest and best; established 1876. Incorporated under Regents. Practical and thorough instruction in all branches. Make your own hats and dresses while learning. Large light rooms. School open all year; visitors welcome; catalogues sent. School occupies entire building. McDOWELL SCHOOL, 25 West 35th St. Mary J. Lynn, principal.



Moire Chiffon Changeable Taffeta Wrap, all shadings—taken from the Colonial times—an exceedingly quaint wrap for afternoon wear. Soft draped collar and streamers of fancy black Moire finished with American Beauty Boutonnière. Specially priced **$95.00**

STEIN & BLAINE
Ladies' Tailors

STEIN & BLAINE models are made of exclusive materials in distinctive designs.

For sixteen years the Productions of this house have been accepted as the criterion of American fashions.

They are smart and are not universally copied, as are all the best Paris models.

The fitting of every garment is under the personal supervision of Mr. Stein.

If you cannot come in person, write to us telling approximately what you care to pay and the material and style of gown desired, and we will gladly send you sketches and descriptions.

8 and 10 West 36th Street
Near Fifth Avenue *NEW YORK*



This navy blue Serge tailor made model has the new back draped Skirt which is the fancy now. Very original vest, trimmed with plaid Taffeta at the collar and cuffs. Taffeta belt. Specially priced **$130.00**



The Lining a Woman Can Trust

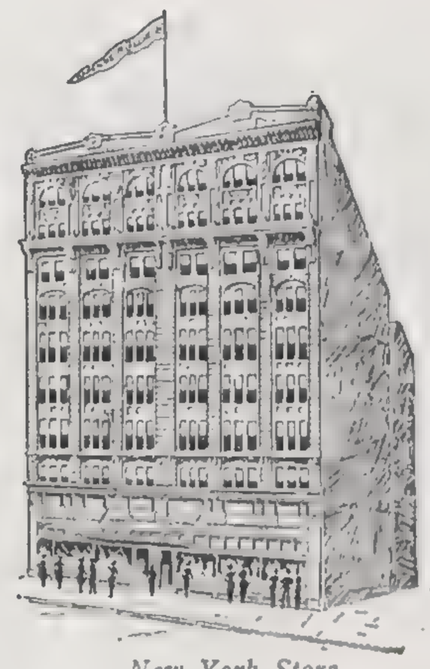
The silk-woven Goetz Guarantee Label is the certificate of *lining-character.* Women of discernment have also learned that it usually signifies quality and finish in every detail of the garment. A

GOETZ
Lining

is guaranteed for wear, and lends to any garment a distinction which will stand even the most critical gaze. When buying a ready-to-wear coat or suit, whether lined with Satin or Peau de Cygne, always look for the Goetz label.

GOETZ SILK MFG. CO., 148 Fifth Avenue, New York

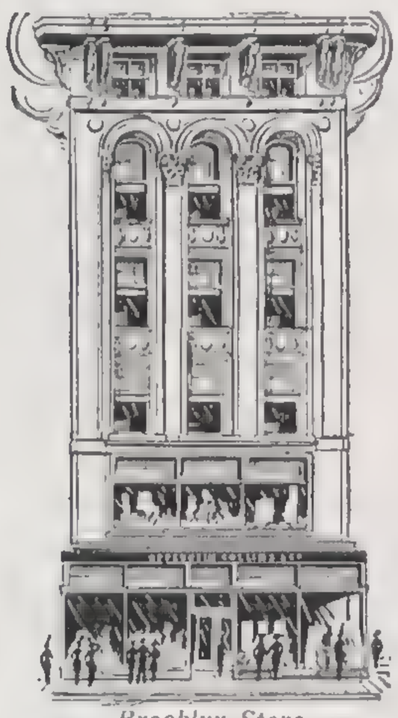
The Oppenheim, Collins
And the Power



New York Store
Oppenheim, Collins & Co.



Buffalo Store
Oppenheim, Collins & Co.



Brooklyn Store
Oppenheim, Collins & Co.

ON celebrated Euclid Avenue, Cleveland, will open next month the sixth establishment of Oppenheim, Collins & Company. The history of this firm is interesting. Fifty years ago, on Worth Street, New York, the original firm of Oppenheim, Collins & Co. was established. This firm realized the importance of producing merchandise of a high standard—goods that would stand the test! For, in those days, the element of style was not the dominant factor it is today, but superior quality was the point of commendation. No house in the manufacturing trade enjoyed a better reputation than Oppenheim, Collins & Co.

Their manufacture of women's garments of the highest class was continued successfully for years, and there was no flourishing retail store in the principal cities of America that did not buy from Oppenheim, Collins & Co.

As the sons of the founders grew into manhood, they took up the command, and with their advent came the plan to branch out into the retail trade. They realized the great advantage to be gained by concentration, and with this thought fully crystallized, the first retail store was opened in New York City, on April 1st, 1901.

REALIZATION

Keeping unswervingly to their policy of concentration, the firm of Oppenheim, Collins & Co. now has the greatest "buying power" of any specialty house in the world.

They employ in their six establishments more men and women than any other woman's wear shop or department.

They do the largest ready-to-wear women's apparel business in the world.

The Oppenheim, Collins & Co. stores attract more buyers of high class apparel than any other store or stores offering these lines. Their field is not limited to a single city, or city district, but embraces the six great cities of New York, Brooklyn, Newark, Philadelphia, Buffalo and Cleveland.

EXPLANATION

This amazing success is the logical result of Concentration and Specialization.

Women have found that Oppenheim, Collins & Company's prices average less than the prices asked and paid elsewhere. They have found that this firm is always first in the field with the new fashions, and that the quality of their apparel is uniformly excellent. The establishment is devoted exclusively to wearing apparel. Here enters the element of personal service. You know the subtle yet perfectly clear difference in the atmosphere of stores where you buy everything and the stores where you buy only a few particular things.

HISTORY

The first Oppenheim, Collins store was opened in 1901 on the corner of Broadway and 21st Street, New York. They have since moved uptown to their highly convenient and greatly enlarged building on Thirty-fourth Street between Fifth Avenue and Broadway.

The second store was established in Philadelphia in September, 1903. It provides for the discriminating Philadelphians smart wearing apparel at very moderate cost—and this specialty shop, after fruitless efforts by others, was the first of its kind to succeed in the Quaker City.

Two years after, their third store opened in Buffalo. Buffalo has always been considered a trying test for the exclusive shop, for the buying public has been strongly devoted to the general store idea; but very soon became converted to Oppenheim, Collins & Co.; now the Buffalo store is one of the most successful in the whole successful chain.

The next city invaded was Brooklyn. This store opened in October, 1906. Here the problem was a serious one indeed, for by virtue of

& Co. Establishments

of Specialization

its bridges and subway, Brooklyn is but a few minutes from the great New York shopping district. But the Brooklyn shoppers have, nevertheless, given their enthusiastic support to Oppenheim, Collins & Company's branch; and now its floor space of 25,000 square feet is proving inadequate!

The fifth store was opened in Newark, March, 1911. Newark is within twenty-five minutes of New York and it also has several very large retail stores arranged on the departmental plan, yet nowhere has the Oppenheim, Collins idea proven more genuinely popular.

Early in March, 1914, the sixth branch is opening its doors in Cleveland, the metropolis of the Buckeye State.

THE CLEVELAND STORE

This store is located at 1020 Euclid Avenue, occupying a floor space of 45,000 square feet in the heart of Cleveland's best shopping district.

The first floor will be devoted to the sale of Women's and Misses' Waists and Blouses, Lingerie, Boudoir attire, Hosiery and Gloves.

On the second floor will be found Women's tailored Suits, Costumes, Gowns and Dresses.

The third floor will contain Coats, Wraps and Mantles for women; also apparel for the young miss and girls aged 4 to 18 years.

The fourth will be the show rooms for Millinery, together with a suite set aside for fitting rooms and a waiting lounge for patrons.

The basement will be given over to merchandise receiving, delivery and shipping; also wardrobe quarters for employees.

The furnishings and fixtures for the first, second and third floors are dark mahogany, with inlay of lighter color, designed on straight Colonial lines. The fourth floor is finished in a soft French gray tone.

The floors are of parqueting with partial coverings of carpet or rugs.

Every convenience of shopping is provided for the comfort and convenience of patrons. A liberal and consistent policy will at all times be in force.

Delivery will be by motor throughout the city and nearby territory; general prepaid delivery will be universal.

The Cleveland store will always display the authentic fashions, and will be first to show the newest creations in women's apparel. These may be imported originals, adaptations, or faithful reproductions. The prices, however, will be found decidedly moderate.

THE CLIENTELE

All the Oppenheim, Collins establishments are alike. Enter one and you have entered them all. The same merchandise, the same convenient arrangement, the same kind of intelligent and courteous salespeople, and the same furnishings.

The Oppenheim, Collins clientele is composed of women who like good style and are not willing to pay too much for it. Their incomes vary—but not their attire. Among them are women of great wealth and women who must count the dollars, but when you stand by their elbows at the counters—when you look at their purchases, you will see that Mrs. Millionaire and Mrs. Modest Income are equally anxious to secure a dollar's worth of value for every dollar they spend.

Shopping is a fine art. To be really successful a shop must excel somewhere. Oppenheim, Collins & Co. excel in their store service and in the excellent character of their merchandise combined with the reasonable prices asked for it. To appreciate this you must see it and, therefore, whether you live in New York, Cleveland, Philadelphia, Brooklyn, Newark or Buffalo, the opportunity to put all these statements to the test is within a few minutes' journey from your door.



Cleveland Store
Oppenheim, Collins & Co.



Newark Store
Oppenheim, Collins & Co.



Philadelphia Store
Oppenheim, Collins & Co.



LETTERS TO VOGUE

FROM THE SOUTHWEST

"I watch for my Vogue as I would for a letter from home, and I not only read every word of it once, but many times. It is not until a new number arrives that the old one leaves my table. I have bought everything from a package of a face powder to a polo pony through its columns. I told the local furniture man just what I wanted in willow furniture. He said: 'I am sure they do not have what you want in this country.' Without argument I simply opened Vogue's advertising pages and showed him how and where it was possible for him to get them." —*E. B. F.*

VOGUE AT IRON RIVER, MICH.

"I wish I had adequate space to tell you how eagerly I devour every page of every copy—and how splendid a tonic it is proving. I moved to this little portion of the big earth a year ago last July. I had acquired the Vogue habit, but had always bought through newsdealers. One of the first things I did when transplanted to these parts was to dig up a magazine agent. He ran a candy store. As he had never heard of Vogue I was suspicious of his candies. However, he looked up his list of magazines, took my subscription and it was well worth it." —*E. C. B.*

VOGUE BUYS ALL HER CLOTHES

"The little gray frock Vogue bought for me is adorable and fits perfectly—in fact, I wore it at a little tea I was giving about half an hour after it reached the house, without having time to even try it on beforehand! For the present I think I am well enough off for clothes and can hold out until the Spring, especially if I don't read Vogue too industriously. Vogue has a habit of making me think I need pretty extras."
—*L. C. H.*

"EVERY PAGE OF EVERY VOGUE"

"Never have I used a Vogue Pattern. I do not make my gowns. Yet I use every page of every Vogue that is published. My dress allowance is $200 a month and my husband requires only that I do him justice. I study my Vogue as a broker studies the stock columns of his newspaper. What is in 'Seen in the Shops' and what is advertised I note and turn to my own account. When I want a gown, a wrap, or a hat, I go into the shops and try on what appeals to me. I do not need to be told what is 'best' in the stock—I know through Vogue." —*A. B. B.*

FROM A RANCH IN WYOMING

"I am an ordinary young married person whose husband has answered the call, 'Back to the land!' He goes about planning for two grass blades where only one has flourished, while I am allowed to air my scant gastronomic knowledge to the satisfaction of the hired men. I must confess that I became as spiritless as a piece of wet toast. One of my neighbors invited me to tea. I accepted with the firm intention of being frightfully bored. Picture my surprise to find her cabin charmingly furnished in mahogany and chintz, my hostess attractively gowned and a tea table handsome in silver. During tea a pleasant conversation was carried on, full of everything from Cubists to faille ribbon. I managed, in a voice slightly muffled by tea-cake, to ask how she kept so up-to-date. 'Vogue' was the reply, 'devoured twice a month.'"
—*H. K. B.*

HOW THREE DAUGHTERS USE VOGUE

"My eldest daughter, Mrs. ————, of Virginia, says she wouldn't take a thousand dollars for Vogue, and is having her copies bound. My second oldest daughter, Mrs. ————, of Texas, says Vogue is the most welcome visitor that comes to her home. This Summer when she came to visit me she had such beautiful clothes, and imagine my astonishment when she said with pride she had made most of them herself, with Vogue Patterns. She who had never before in her life made a dress! And they didn't have that condemning home-made look—not a bit of it. Now comes my youngest daughter, at college, and says: 'I'm lost up here where I can't get Vogue when I want it; you'll just have to subscribe for me!'"
—*D. C. B.*

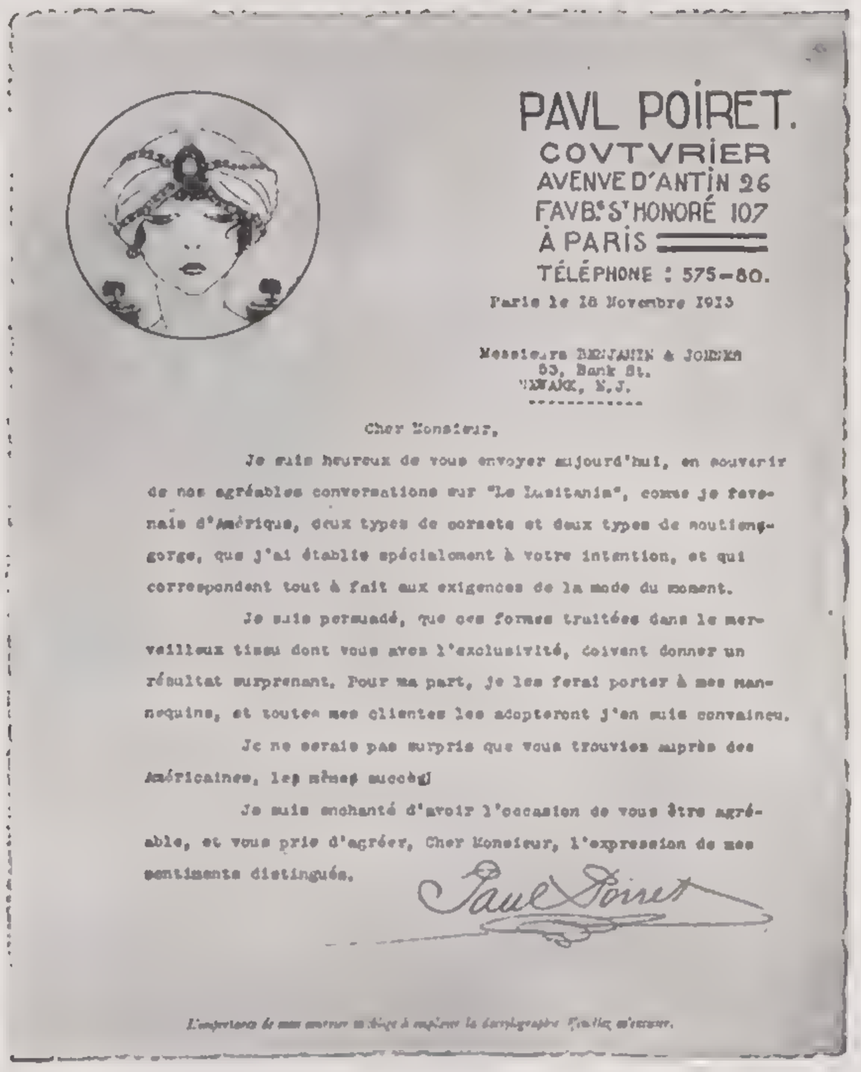
FROM A NEWSPAPER MAN

"In desiring the renewal of my wife's subscription I have learned through her some things about Vogue that I think you ought to know. She says she would not be without Vogue under any circumstances; she thinks your fashions are by far the best of any published, but probably gets the most enjoyment out of Vogue's advertisements. For my part, I feel the advertising is very dependable because it is in Vogue. Also I want to thank you for the prompt change in address your Subscription Department favored me with." —*N. D. McG.*

VOGUE'S ADVICE IS WELCOME

"I find the Answers to Correspondents Service leads all I have examined in its range and careful attention to detail. To have a personal letter giving the exact information desired is a wonderful convenience. Especially is this true when you want your fête to be everything it should be and have some really new feature that only the atmosphere of New York can give. In social matters a letter of information from one in close touch with social affairs in the metropolis is a privilege of more weight than gold." —*M. N. B.*





PAVL POIRET.
COVTVRIER
AVENVE D'ANTIN 26
FAVB.S ST HONORÉ 107
À PARIS
TÉLÉPHONE : 575-80.

Paris le 18 Novembre 1913

Messieurs BENJAMIN & JOHNES
60, Bank St.
NEWARK, N.J.

Cher Monsieur,

Je suis heureux de vous envoyer aujourd'hui, en souvenir de nos agréables conversations sur "Le Lusitania", comme je revenais d'Amérique, deux types de corsets et deux types de soutiens-gorge, que j'ai établis spécialement à votre intention, et qui correspondent tout à fait aux exigences de la mode du moment.

Je suis persuadé, que ces formes traitées dans le merveilleux tissu dont vous avez l'exclusivité, doivent donner un résultat surprenant. Pour ma part, je les ferai porter à mes mannequins, et toutes mes clientes les adopteront j'en suis convaincu.

Je ne serais pas surpris que vous trouviez auprès des Américaines, les mêmes succès.

Je suis enchanté d'avoir l'occasion de vous être agréable, et vous prie d'agréer, Cher Monsieur, l'expression de mes sentiments distingués.

Paul Poiret

L'empreinte de mon cachet m'oblige à employer la dactylographie. Veuillez m'excuser.

Paul Poiret Writes:

TRANSLATION

Paris, November 18, 1913.

Messrs. Benjamin & Johnes, Newark, N. J.

I take pleasure in advising that in recollection of our delightful conversations on the Lusitania, while coming back from America, I am sending you two models for corsets; also two models for "soutien gorge" (bust supporters), which I have specially designed for you and which correspond to the latest cry in fashions just now.

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Daintily wrapped. $5, $7.50, $10 and $15.
Elizabeth H. Pusey, 16 East 48th Street, N. Y.

FOR CHILDREN—WILE-AWAY BOXES
Ideal for birthdays, convalescence or journeys. Each one individual. Prices from $4.
Elizabeth H. Pusey, 16 East 48th Street, N. Y.

CONVALESCENCE BOXES.
Filled with little amusements and comforts for the invalid. Each one individual. Prices from $5.
Elizabeth H. Pusey, 16 East 48th Street, N. Y.

BABY BATH BOX. Everything essential, humorously labelled in rhyme. Dainty and unusual, $2.75 postpaid. E. R. Noyes, maker.
Elizabeth H. Pusey, 16 East 48th Street, N. Y.

Unusual Gifts—Cont.

MAJOLICA JARDINIERES, $1.75
with a dainty fruit design in color for library and living room, gifts and prizes. La Bottega, 402 Madison Ave., N. Y.

THE LAVENDER SHOP
Four dainty lavender bags in box, with hand painted card, 50c postpaid, in U. S.
634 Slater Building, Worcester, Mass.

GLEBEAS WONDERFUL FLOWERS
are illustrated (from actual photographs) on page 150
Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBEA WARNS YOU—
Madame, do not be deceived with fibre flowers and other imitations. The name Glebeas is your protection. It is stamped on each box. Look for it.

TIP YOUR HEAD
as you leave the Waldorf, 33rd Street side. We are directly opposite on Thirty-third Street.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

NATIONAL SOCIETY OF CRAFTSMEN
Jewelry, pottery, leather, textiles, or metal work. Call for that wedding or birthday present.
119 East 19th Street, New York.

REALLY UNUSUAL GIFTS
imported from China old & new. Special offers for Easter. Gift Shops write. Bertha Tanzer, 176 Madison Avenue, New York.

SPECIAL FOR MARCH ONLY. Fine old Chinese embroidered table mats 12x18 in. $1, prepaid. Mandarin skirts, embroidered panels, kilted sides, $10 prepaid. Ber. Tanzer, 176 Mad. Av., N. Y.

HAINANESE Cloisonné Bracelets, $3; bar pins, $1.75; pair beauty pins, $2. Beautifully wrought in silver and colors at The Far East Shop, 148 Outler Bldg., Rochester, N. Y.

THINGS QUEER AND QUAINT,
Class rings & pins individually designed. Silver model submitted. Gold, silver or copper, with or without stones. Mary G. Phillips, 25 E. 59 St., N.Y.

GIFT SHOPS:—
Let me send you a $5 or $10 assortment of Easter Greetings, 30 or 40 designs.
Ernest Dudley Chase, 6 Ashburton Pl., Boston.

A CORDUROY BATH ROBE in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

YOUNG WOMEN'S CHRISTIAN ASS'N.
Needlework Dept., 14 West 45th St., N. Y. We are still exchanging puzzles for people out of town as well as for those in town.

TANGO SLIPPER SLIDES. Exquisite French brilliants, silveroide setting; $2.50 pair postpaid. Black Santoir Rhinestone rosette slide, $2. Peter Gaskell, 500 5th Ave., N. Y. R. 402.

PETER GASKELL BAGS, Suede leather, silk lined with Arts and Crafts ornaments to match. In brown, black, green and gray. $2 & $3 postpaid. 500 5th Ave., N. Y. R. 402.

NEW THOUGHTS FOR EASTER
Sent on selection to Gift and Special Shops. "Gift Folio" upon request.
Forest Craft Guild, Grand Rapids, Mich.

OUR SERVICE TO MEMBERS
will mean additional profits to Craft and Gift Shops. Information upon request.
Forest Craft Guild, Grand Rapids, Mich.

THE EDITH ALLEN HALL cross-stitched linens, for distinctive wedding gifts. Breakfast and porch sets, individual set for breakfast tray, $6.50 up. 564 Bedford St., Stamford, Conn.

PAPER NOVELTIES FOR GIFT SHOPS
Fine sales assured—send for catalog and special discounts. The Little Work Shop,
443 Cleremont Avenue, Brooklyn, N. Y.

ORIENTAL KIMONO. Hand emb'd heavy silk, silk lined. White, black, colors. Long, $15; Short, $7.50. Gold emb'd Bag, $6. Henry Lee & Co., Chinatown, San Francisco.

"A COLONIAL BELLE'S MESSAGE."
Quaint, charming, century-old book, just published. Multicolor folder free. In gift box, $1. postpaid. C. H. Graves Co., 2600 Parkway, Phila.

HAND-WROUGHT SILVER, carved wood, leather, jewelry, and many other unusual gifts. Send for beautifully illustrated catalogue. The Baker Handcraft Shop, Springfield, Mass.

WEEK-END BOXES contain unusual gifts for children. Something to do. Educational, refined, some humorous, all entertaining. $2. prepaid. Spe. to Gift Shops. C. Budd, 44 W. 22 N. Y.

Winter Resorts

SWITZERLAND IN AMERICA. All winter sports within 20 hours of New York. Ski-ing, bobsleighing, skating, hockey, curling, snow-shoeing, and tobogganing on the famous Chateau Slide.

THE CHATEAU FRONTENAC, the world's most beautiful hotel. Ideal climate, holiday attractions. Thés dansants, dinner dances, unique features for visitors. Special winter rates.

QUAINT QUEBEC calls you. Will you come? Winter booklets, reservations made, all details arranged by Miss Amy Phillips, N. Y. Representative, Hotel McAlpin, N. Y. Tel. Greeley 5700.

SALES *and* EXCHANGES

Wearing Apparel

FOR SALE: Handsome black charmeuse gown with jet coatee effect, low neck; size 38-40. Sell $50. Brown Marabout muff and scarf. Sell $20. No. 380-D.

FOR SALE: Black silk Spanish lace mantilla, convent made, 76 x 36 inches. Splendid condition, bought in Granada, Spain, 35 years ago. Rare opportunity. $160. No. 384-D.

IMPORTED thé dansant or boudoir costume, hand painted white satin blouse, flesh silk tulle tunic, Kelly green crepe trouser-skirt. Size 38. Will sell $75. No. 385-D.

FOR SALE: Lovely black crepe de chine house gown, simply made. Jean Hallé copy. Never worn. Size 36. Price $15. No. 386-D.

GENUINE Alaskan baby sealskin coat, size large thirty-eight, latest long draped model. Cost $2,500; will sacrifice for $800. Quick. No. 387-D.

FOR SALE: Three-piece black serge suit. Cost $125. Black satin reception gown, chiffon plaitings. Cost $75. Size 36. Excellent condition. Sell less than half price. No. 388-D.

THREE French hand embroidered waists; yokes of cluny, valenciennes and tatting. High neck, three-quarter sleeves, open in back. Size 34. Cost $15 each. Sell $5 each. Practically new. No. 390-D.

FOR SALE: Black charmeuse gown, long jet tassels on sash, stylish model. Cost $100; sell $20. Cream satin evening gown, net tunic, much gold trimming, worn once. Cost $100; sell $20. Bust 38. No. 392-D.

SEPTEMBER Doeuillet model. Blue serge, splendid Spring street gown. Size 36. Height 5 ft. 9 in. Cost $150. Price $55. Worn twice. No. 393-D.

EVENING GOWNS. Light blue satin brocade with shadow lace; 36 bust. Worth $175; sacrifice $90. Black and white gown, garniture Sphinx and rhinestones, $50. 40 bust. Both never worn. No. 395-D.

BLACK lynx neckpiece (2 skins), large muff, and one skin for hat forms an attractive set that will be sold for $45. No. 396-D.

FOR immediate sale, great reduction, set of Hudson Bay Sables, perfect condition, fine color. Cost $350. Will sell for $150. No. 397-D.

A TWELVE hundred dollar Camel's Hair Shawl in good condition. Will sell for $275. No. 398-D.

EVENING gown, rose color satin brocaded in gold and silver. Original cost $500. Sell $150. Good condition. Size 38. Paquin wrap, rose colored corded silk. Sell $65. Yellow box muff, $175. Perfect condition, late model. No. 382-D.

Furniture

FOR SALE: Old Mahogany Sofa, over 6 ft. long, newly upholstered in golden brown velour, handsome grain, in perfect condition; $50. No. 381-D.

VERY large old gold leaf mirror; solid mahogany four post canopy top bed; six antique dining chairs, slip seats; one shaving cabinet. In good condition. No. 383-D.

Jewelry

SACRIFICE jewels; pear shaped pearl pendant, $2,900; cost $5,000. Ruby necklace, $4,000; cost $8,000. Pearl necklace, $1,900; also bracelets, rings, mesh bag set with jewels; great bargains. No. 377-D.

VERY fine old Cameo Brooch, three graces design. Carved in minutest detail and mounted in fine chased gold. Oval shape three inches long. Price $200. No. 379-D.

I WANT to sell my diamond heart. Platinum setting, 9 carat, 117 diamonds; perfect. Will sell for $700. Private party. No. 391-D.

FOR SALE: Fairly large opal and two small perfectly round ones. All handsome stones. Large one $45; two smaller ones $40 for the pair, or sell separately, $25 each. No. 399-D.

The Crowded Storeroom

VERY soon it will be time for Spring house-cleaning. And you will be very busy straightening out your home, refurnishing here and there, adding little things that make your house even more to your taste.

Of course, there will be several things that find their way to the army of unemployed articles in the storeroom—various pieces of furniture; draperies, perhaps, that no longer harmonize with your home. No doubt you have often wondered what to do with them—for they are too good to dispose of by ordinary channels.

Last year several Vogue subscribers handily solved this problem of the crowded storeroom with messages in Sales and Exchanges—and other Vogue readers were able to secure, at reasonable figures, articles that fitted snugly into their own homes.

Vogue readers are constantly on the lookout for all sorts of things—and continually finding them in these columns. How well the Sales and Exchanges Service acts as your agent is shown by this typical letter:

"My message in Sales and Exchanges has been satisfactorily answered, and the gown sold to the first lady from whom I heard. I am delighted with the quickness and convenience of the transaction, and wish to thank Vogue for the assistance given me."

No matter what you want to dispose of or acquire, there probably is a Vogue reader somewhere who is just the person you seek. The proof of it lies in a message of your own.

WHEN YOU ANSWER MESSAGES ON THIS PAGE

1. Place your reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.)

2. Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications with Sales and Exchanges must be through the mails.

3. Send Vogue no money—wait until the other woman writes to you.

4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit until you instruct us to send it.

5. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

WHEN YOU INSERT MESSAGES

Send your announcement to us when there is anything you wish to sell, or buy. It will cost $1 for 25 words or less. Additional words, five cents each.

We should have your message for the April 15th Vogue not later than March 10th.

Address all communications to

Sales and Exchanges Service

Vogue 443 Fourth Avenue New York City

Miscellaneous

APARTMENT for rent; most unusual opportunity. Completely furnished—linen, silverware, kitchen utensils, etc.; all ready to occupy. Seven rooms, all very light and modern. One block from subway and elevated stations and four car lines; 12 minutes from theatre and shopping centers. Excellent for summer visitors to New York and all year stay. Can be had April 1st. References. No. 371-D.

CENTER PIECE, brown linen, 30 inches, with lace edge, pink and white clover and leaves worked in short and long stitch. Sold at stores for $40; ask $15. No. 374-D.

FOR RENT: Oriental costume, $25 an evening, with headdress, stomacher, ankle bracelets, slippers No. 5 and stockings, all complete; perfect condition, worn once. Size 34-38. No. 375-D.

EXECUTOR of estate must dispose two large mongolian tiger fur rugs, polar bear, cinnamon bear, sea lion, natural wolf. All for $400; original cost $900. No. 376-D.

Miscellaneous—Cont.

MODERATE rent for summer months. Apartment furnished with everything from parlor to kitchen. Seven rooms, all conveniences. Fine residential section of New York and only 15 minutes' ride from heart of shopping and theatre centers. Write at once. No. 372-D.

FOR SALE: 13 piece Madeira set, centerpiece, two size doilies, unused. Cost $18; sell $12. Also Philippine table scarf, butterflies embroidered in brilliant colors, $8. No. 389-D.

TO LET (60 miles out) $500. South Country Road, Long Island; hillside country place, 12 rooms; modern plumbing, furnished, porches, flowers, hedges, fruit, two-car garage. No. 394-D.

VERY desirable Russian sable coat, kimona style; size 38; $500; cost $2,500. Large lace border and inset table-cloth; cost $125; sell $50. Lace bed-spread, $25. Gorham table silver, Tiffany finger bowls and handsome place plates; at sacrifice. No. 378-D.

Wanted

PAIR gentleman's black regulation riding boots, size 7-D. Must be in good condition and a bargain. No. 197-B.

WANTED dress, hat, coat, veil, etc., for lady in first mourning; must be fine quality and from refined family. Size 36 bust; skirt 41½. Reasonable. No. 198-B.

WANTED, to buy some well-bound Standard Books, sets or separate volumes. What have you? Price must be right. No. 199 B.

WANTED: Clothes for baby six months old; also for one two (2) years old. They must be handsome, in good condition and prices reasonable. No. 200-B.

WANTED: Leopard Skin coat, size 34-38. Must be in good condition. Price very reasonable. Give length, size, price and full description. No. 201-B.

WANTED: To correspend with individual woman who has constant supply of good clothing of all kinds to dispose of. Size 34-36. No. 202-B.

Professional Services

A WIDOW of culture, atractive personality and executive ability wishes a position as social secretary, or chaperone. Highest references given and required. No. 407-C.

PRIVATE family desires care of adult invalid; seven minutes from Old Point Comfort, Virginia. References exchanged. No. 408-C.

COMPANION or Chaperone: A young lady of refinement and a musical education desires a position as Companion or Chaperone. No. 409-C.

FRENCH lady linguist, widely experienced as European traveler desires to chaperone a limited number of ladies abroad who would appreciate culture and efficiency. Highest references given. No. 410-C.

LADY of refinement and congeniality would like to join another or young girl on trip South for all expenses. No. 411-C.

YOUNG woman of excellent education, possessing literary ability, desires position as social secretary; would act as companion to lady of culture. California preferred. No. 412-C.

A YOUNG lady physician of highest social standing desires position as companion to semi-invalid of culture and wealth. No. 413-C.

NORWAY: Englishwoman, experienced traveler, would plan and conduct a tour for small party to Norway, Iceland or any European countries. References exchanged. No. 414-C.

GOVERNESS or Mother's Helper. English woman, successful in training and teaching young children, would like daily position in New York by the first of April. Can give best of references. No. 415-C.

SOCIAL work among children desired by woman who is successful and thoroughly experienced in the training, teaching and care of boys. Can give required references. No. 416-C.

COMPETENT young woman with knowledge of stenography and typewriting desires a few hours' work—mornings—in capacity of private secretary. Cultured and refined. Best references. No. 417 C.

YOUNG lady would like position during Summer vacation as governess for young children in private family to travel or go anywhere. Two years' kindergarten training; loves children. No. 418 C.

POSITION desired by woman (30) of ability as secretary and companion, or in capacity where responsibility and adaptability are paramount. Knowledge of French. No. 419-C.

CLUB papers prepared for those women too busy to write them. As reference the advertiser would give a prominent New York clergyman. Entirely confidential. No. 420-C.

REFINED German lady, pleasing personality, desires position as companion to wealthy elderly lady; speaks French, English and Spanish. East preferred. Best references. No. 421-C.

HOUSE Mother. Lady of refinement and culture desires position with families to take the mother's place while parents are on trips, etc. To have charge of servants and children past babyhood. Desires to go to environs of New York City. No. 422-C.

CLUB papers. College graduate living in New York suburb, with practical experience, would write club papers at short notice. No. 423-C.

SMART SET LASTIKOPS

VENTILATED CORSETS



HERE is a brand-new corset, made of a brand-new material. It gives far more ease and style than any all-rubber corset, without the bulk and bulging of that perishable and always unsatisfactory garment.

The fabric is an entirely new mesh weave, non-elastic and ventilated, with a vertical strip of 1¼-inch elastic cloth in every seven inches.

There are three of these elastic strips (extending from top to bottom) in each half of the corset—in front, over hips, and at back.

These elastic sections yield easily to every motion of the body, while the non-elastic sections retain the graceful lines of the natural figure and give healthful figure-support.

You have elasticity where you want it, and firmness where you need it.

This announcement is of the utmost importance to all women of fashion, for it introduces a corset which creates ultra-fashionable style-effects heretofore impossible.

CREATES A SUPPLE AND WILLOWY FIGURE

The new fabric of which these corsets are made is of our own invention and controlled by us.

It produces extremely light and pliable corsets which are also very durable. Only one model so far—Smart Set No. 112; but this remarkable corset readily adiusts itself to almost any figure.

The bust is low—almost "topless." The skirt is extremely long. The boning is light but effective.

No other corset is so admirably capable of creating and retaining the lines of the prevailing natural figure.

"Best ever" for *dancing.*

SMART SET No. 112—$10

In Even Sizes from 20 to 30

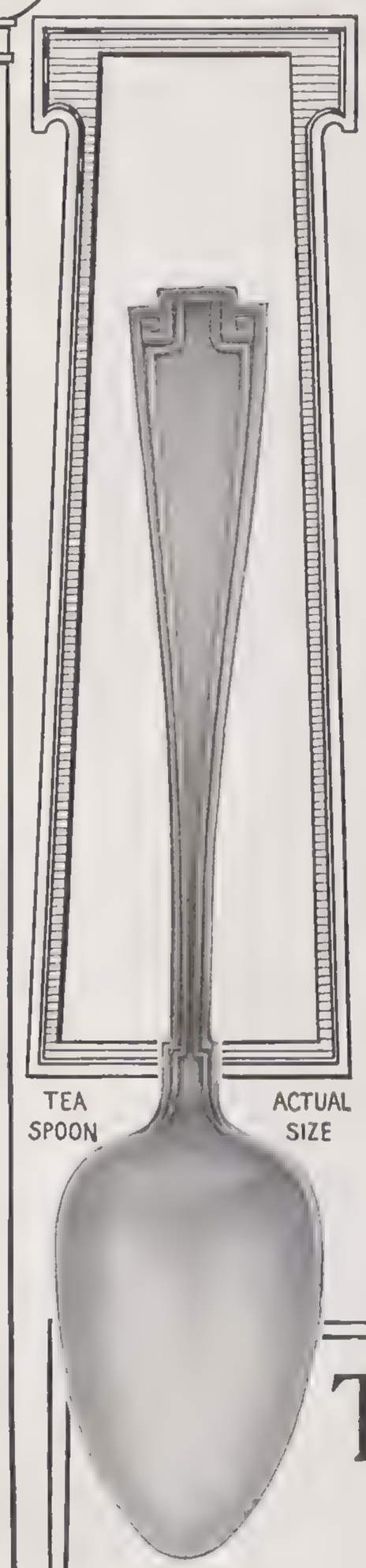
You'll find this model in most high-class stores—soon, if not now.

Complete catalogue of Smart Set Corsets mailed on request.

Smart Set Corset Co., 120 E. 16th St., N. Y.

STERLING

THE ETRVSCAN



TEA SPOON

ACTUAL SIZE

The Etruscan Pattern, although not offered until late last season, was without doubt the most successful pattern of the year, both commercially as to amount of sales, and artistically in point of favorable comment.

The purity of this pattern and the restraint of its design immediately appealed to the taste of critical and discriminating purchasers. Rarely has a pattern at once met with such decided approval of both dealers and the purchasing public.

Showing as it does the influence of the classic revival in England under the Adam Brothers – that influence which made itself so strongly felt in our own Colonial designs – it is closely related to the Colonial period.

The Etruscan possesses style and refinement, and is in perfect harmony with the fashions of the day.

The Etruscan, with this trade-mark, is offered in a complete line of knives, forks, spoons, and fancy individual and serving pieces, by leading jewelers everywhere.



THE GORHAM CO.

SILVERSMITHS

NEW YORK

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This Number Will Help in Your

SPRING CLOTHES PROGRAM

Study the very complete collection of Vogue Patterns on Pages 67 to 90

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Dated March 15

MARCH 1, 1914

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A MONTH ago we asked how your winter wardrobe was holding out. Such a question would be pointless now. It makes no difference if at this moment you are in rags and tatters, because the time has come to buy and wear all your new clothes for the new season.

In this Vogue you are now reading, we illustrate all Vogue's best current patterns. They will help greatly to solve the clothes problem. Turn to page 160 for an explanation of the whole scope of Vogue's pattern service. You will notice that Vogue makes three kinds of patterns; the art is to select the variety most appropriate to your needs.

The most skilful users of Vogue patterns use all three kinds as the occasion demands.

EIGHT LETTERS

From Vogue's mail we have taken the eight letters reprinted in part on page 12. We wish it were possible to give a great deal more space in Vogue to the letters that come to us in the ordinary course of business.

If you glance at the eight letters published in the number, you will see that their writers regard Vogue as a useful, as well as an ornamental, friend. One woman brought in Vogue to refute the excuses made by a southwestern furniture dealer. Another found the trail of Vogue in a Wyoming cabin; a third studies Vogue precisely as her husband, a broker, studies the stock reports.

SUBSCRIPTION AGENTS

In the next column we once more explain why delays result when subscriptions are sent in through agents. At best, this is a roundabout process. It is generally a fact that the individual agents—especially the smaller ones—are as prompt as one could expect them to be. But their orders are not sent directly to the magazines, but to the next bigger agents, and so on—agent to agent—until the unfortunate subscriber can not conceive what has happened to her Vogue.

We cannot undertake the responsibility of dealing promptly with any subscription that is not sent to Vogue direct.

CHANGES OF ADDRESS

When you move, give Vogue three weeks' warning. As we have often remarked, Vogue's subscribers are migratory in habit; were there only a few names to change each time, we could do it very quickly. But there are hundreds, even thousands, of changes to make twice a month; and therefore, please remember to send Vogue a postal card, with both the old and the new address, three weeks in advance of the time you want your first Vogue delivered at the new address.

IF YOU SUBSCRIBE THROUGH AN AGENT

Sometimes Vogue receives warm remonstrances from those who have forwarded their renewals through subscription agencies. "Where is my Vogue?"—"I subscribed three weeks ago and haven't yet had a copy."—Such letters by dozens come to us from women whose orders we have oftentimes not received, to say nothing of having entered.

The fact is that orders sent in this way should be sent long before the first number is wanted. Canvassers and agents, as a rule, "clear" through the next biggest subscription agents; and these, in turn, through the next biggest; and so on, almost *ad infinitum*. Meanwhile the subscriber can not understand what has become of her order.

Vogue has no reason, and much less any wish, to discourage those who for one reason or another prefer to subscribe in this roundabout way. But if you do this, be sure to do it long ahead of the time you want your first copy, as Vogue can not undertake to supply back numbers or to guarantee against delay except when subscriptions are sent direct to Vogue.

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Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Subscriptions for the United States and Mexico, four dollars a year in advance. For foreign countries in the postal union, six dollars a year. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft, or postal or express money order. Other remittances at sender's risk. Single copies twenty-five cents.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change of address both the old and the new address must be given. Three weeks' notice is required.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

WERE it not invidious to choose among them, we would say that the Spring Millinery Number is both the best known and best liked of all Vogue's twenty-four numbers. This year it comes to you in this pleasant cover:



The cover of the next (March 15) Vogue is by G. W. Plank

Of course, hats are the first concern of every well conducted Millinery Number. This one will present more than sixty of them—hats of all prices, and for all occasions.

All the great Paris modistes are represented. For many weeks Vogue's Paris editors have been examining and comparing their newest offerings. Among the milliners whose Parisian offerings will be found in the next Vogue are Maria Guy, Reboux, Carlier, Poiret, and Alphonsine.

If you can imagine one great store window in which these famous artists are together displaying their best offerings, you will have a mental picture of the next Vogue.

COIFFURES

Next in importance to the hat is the coiffure. The new Vogue will have much to say about the new modes in hair-dressing; will, in fact, illustrate the smartest arrangements for morning, afternoon, and evening, with and without the hat. As a guide to the judgment of your own coiffeur, these new creations are indispensable.

If you do not subscribe to Vogue, tell your newsdealer to order and reserve for you a copy of the spring Millinery Number. Otherwise, so great is the demand for it, you will, in all likelihood, miss this most attractive of Vogue's Spring issues; nor will Vogue be able to help you by supplying a back number. But if you speak to your newsdealer now he will have your copy waiting for you when it appears two weeks from now.



Photograph from Walter Barnett Company, Ltd., London

THE COUNTESS OF CRAVEN

The Countess of Craven is the daughter of the late Bradley Martin of New York, London, and of Balmacaan in Scotland, where large shooting parties are held each autumn. The Countess was married before her début, and since then has rarely visited this country. Combe Abbey, the Craven country seat at Coventry, was at one time a monastery, and parts of the historic cloisters still stand unchanged

PARIS IMPROVES *an* INTERIM

While Its Fashionable Clientele Bobs on Cresta Run, Paris Slips in an Innovation Here and There, a Trainless, Taffeta Wedding Gown, a Frock with a Quarter-Inch Hem, a Pelerin Fad, and a Problematic Bodice

WHILE the winter sports in the Alpine resorts are at a temporary standstill because of a four days' snow, and while the idler in the sunny south shivers in the unexpected icy blasts which descend from the snow-capped mountains, the Parisian who stayed at home is smiling contentedly, for this year the winter sports have come to his very door—a thing which happens only once in a blue moon.

Every sheet of water in Paris and its environs presents a skating surface, and Parisians are enjoying it immensely; they skate by sunlight, and they skate by moonlight. Not content with the Vélodrome Buffalo and the lake in the Bois, enthusiasts motor out to the Grand Canal at Versailles, or on to La Boulie. The most popular sheet of ice within the city limits is that of the octagonal fountain basin in the Luxembourg gardens, where in milder weather the children of the Latin Quarter sail their tiny boats. Although barely one hundred and fifty feet in diameter, this basin normally boasts more children and more fun to the square inch than any other sheet of water in France.

In spite of the novelty of outdoor skating, it possesses very little attraction for the novice who, for obvious reasons, prefers the indoor rink with its padded rail; so at the Palais de



Would Doucet design and Mlle. Prainee wear a daytime frock cut as low as an evening gown? Ah, no; they achieve a compromise between the dictates of fashion and modesty—a skeleton front of lace



As a rebuke to a too fastidious Fashion who, times without number, has quibbled as to whether the evening bodice should be an inch higher or lower, Mme. Paquin, "without fear and without reproach," sends forth a gown which makes a pretense of an all-covering bodice, but which fails to make good its promise of elbow sleeves and most modest décolleté

Glace one still sees an endless procession of beginners hobbling round and round the rink and clinging to the rail.

The champion figure skater of Paris, Mlle. Poujade, may be seen daily at the Palais de Glace. She skates in a short black skirt, a small black hat, and a soft blouse of chiffon usually in some deep shade of *tilleul* (linden green). The Marquis de Noailles, seen often at the Palais de Glace, puts on his skates and amuses himself by watching the others skate. The Infanta Eulalie, who is very fond of skating, usually appears at the rink in a street suit of black velvet with a turban of chinchilla. For skating she pins a tuck in her skirt, removes her coat, and with a blouse of black liberty satin with a rolling collar and cuffs of white batiste, looks very girlish indeed. A blond American girl who was skating with the Infanta a few days ago was also dressed in black velvet. A large pink silk rose was tucked in her belt, and a necklace of pearls was half hidden in the tulle of her corsage. The Countess Ignatieff, who was also on the ice that day, likewise wore black velvet; she carried a large muff and scarf of badger.

The popularity of black velvet, which was predicted in these pages early in the autumn, has surpassed all expectations. It was the material of materials early in September, both for tailored suits and one-piece dresses; at the autumn races the chic Parisiennes, with one accord, wore black velvet, and during the entire winter, ninety-nine out of every hundred of the smart frocks which have been worn between noon and eight o'clock in the evening have been of that material. In the street, at receptions, and at the hundreds of tango teas, Parisienne and foreigner alike are robed in black velvet. At the skating-rinks the smartest costumes are of black velvet; at St. Moritz black velvet worn with a white sweater is very chic for out-of-door skating, and here in Paris, on the eve of the spring openings, black velvet costumes remain the smartest of all for day wear.

THE FATE OF THE BODICE

Mme. Paquin has just launched an evening gown which she claims has solved the problem of the bodice, and—there is no bodice! To form an idea of the very décolleté appearance of the gown, sketched on this page, one must see it worn. Viewed from the back, it looks as if the wearer were about to step out of it and had already slipped it down to her waist-line, exposing her arms and shoulders.

Last August Mme. Paquin showed evening gowns that were cut to the waist-line at the back in a deep, wide V, but this year there is no V. The back of the bodice has disappeared entirely. Neither are there any sleeves. A wisp of white tulle is drawn across the back, well below the shoulders, and then is pulled up across the bust in front, over a single layer of flesh colored chiffon. In addition to this there is a strip of black velvet and a glittering ornament of blue beads; and the whole is kept from slipping down by a single rope of blue beads which crosses the shoulders. The lamp-shade frills at the elbows look as if they, too, had slipped down from the shoulders. They are of white chiffon and are cut circular, with the lower edges wired and fringed with crystals and brilliants. The cut-out design of the frills is edged with an embroidery of crystal beads. Ropes of jet encircle the arm and are festooned across the back from elbow to elbow and across the front of the skirt, which is of black panne velvet with a tunic of black tulle.

In some very fluffy summer gowns which are being worn by Mlle. Marcelle Praince at the Théâtre Marigny, Doucet is exploiting a wired de Medici collar of cobwebby lace, and a bodice which opens to the waist-line in front. The opening is always partially veiled by skeleton fronts of some sheer lace. One of these frocks, shown on page 27, is of palest pink chiffon, with three soft flounces of knife-plaited chiffon below a short chiffon tunic. The saw-tooth



Broad, flat, floppy, and flower-trimmed are the hats which ward off the rays of the stage sun

edge of the tunic is bound with pale pink satin, and similar satin bindings appear on the bodice, where the saw-tooth edge of the chiffon is laid against lace. The bodice is cut very low, and the surplice fronts of lace are caught together under a huge bar of diamonds. A large flower of deep pink velvet is tucked in the girdle, which is at the normal waist-line. With this frock Mlle. Prainee wears a large Lewis hat of black lace, so transparent that it scarcely veils her hair. A narrow ribbon of Saxe blue taffeta lies loosely over the brim, caught under a large pink rose.

In the same play Mlle. Prainee wears the Doucet frock sketched on this page. This dress is also girdled at the normal waist-line, and has a similar open bodice and de Medici collar. The foundation is white satin, draped with filmy, white silk lace. With it is worn a pelerin of transparent white chiffon, embroidered in a sprawling flower design of white silk. It hangs from a band of skunk which crosses the back of the neck below the collar and is drawn down to the girdle on each side. With this white frock Mlle. Prainee wears slippers and stockings of vivid cerise silk, and a leghorn hat laden with wreaths of tiny pink rosebuds. The under side of the hat brim is faced with vivid cerise taffeta which casts a soft, rosy glow on her cheeks. The parasol which she carries with this costume is of moire in the same vivid color as the hat facing, and it has an exceptionally long stick.

ANTICIPATING THE HAT OF SUMMER

This reminds me that all the new hats which have been shown on the stage with summer gowns have been large and flat, with unusually wide brims. Without exception they have been trimmed with flowers. The modistes are making a most determined effort to introduce large, flower-trimmed hats. A pretty leghorn hat which appeared at the Théâtre Antoine is shown in the first sketch on this page. The brim is edged with a tiny frill of white lace, and the black velvet ribbon, which is drawn across the hat against the front of the crown, is held by clusters of roses, and ends in a single streamer which falls almost to the knees.



A white stage gown worn by Mlle. Prainee is tipped off at the toes with vivid cerise and topped off with a cerise parasol



A French stage interpretation of an outing costume—white sweater, blue serge coat, and plaited, white voile skirt

Thus far the large hats have appeared on the stage only; the smart hats, which are worn on the street in Paris, are smaller than ever, and are usually of black velvet. At the "Palais Persan" at Magic City, I saw several small black velvet hats, each trimmed with wreaths of small dahlias, zinnias, or camellias.

TANGOISTS ROBED IN BLACK

From time to time, society has tangoed at Magic City—in the large hall, where any one may go who can pay the low entrance fee. Friday night has been called "society night," and on the rare occasions that "society" appeared, it was obliged to rub elbows with all of the little couturières, modistes, and manikins who frequent the place. Then, several young society men who were quite tango mad, and who wished to be more exclusive, formed a club—"Les 20"—and invited their friends to come on certain days, and dance with them at the "Palais Persan," which is inside the portals of the Magic City. Invitations to dance in this spacious hall are never declined.

Here the fair tangoists are, almost without exception, robed in black, coiffed in black, and shod in black. Hats, frocks, and slippers are of black velvet. Shapely arms are veiled with black Chantilly or a single layer of black chiffon, and shapely ankles are veiled with the thinnest of stockings. The effect is extremely chic. If the frock is not of black velvet, it is usually of black taffeta, or tulle. Very little black satin is worn in the afternoon. Some of the frocks are made on oriental lines, but there is a marked absence of oriental coloring, and, in fact, colors remain very somber; the few colored frocks which appear look decidedly out of style.

At the "Palais Persan" a few days ago, a chic Parisienne whose costume always voices the *dernier cri,* wore a



Round as a drum is this brown, Lewis turban with feathers that spring straight up like two red tongues of flame

black nose-veil, woven with a very open, square mesh, dotted at three-quarter-inch intervals with small, black chenille dots. The first veil of this kind that I saw was at Auteuil, in November.

STAGE FROCKS

"Willy et Dickens, par eux-mêmes," is the way in which Sacha Guitry's dainty little sky terrier and splendid police dog figure on the program of his new comedy at the Bouffes-Parisiens, "La Pèlerine Écossaise." On the stage these characters conduct themselves with all the *savoir faire* of trained artists. Dickens is thoroughly alive to the dignity of his position, and needs no word from the prompter's box; he comes forward at the critical moment, shows his *patte* to the doctor, and brings down the house by assuming an extremely bored air while it is being examined.

To Sacha Guitry all things are possible. Playwright, actor, artist—the son of the talented actor, Lucien Guitry, and the husband of the popular Charlotte Lysès—he trains his pets and even his Chinese servant to appear in his plays. In the three acts of his amusing little comedy, he presents three different views of the same room—which, by the way, is a replica of the workroom in his cozy little seaside villa down in Normandy—and thereby accomplished the "fourth wall," which is of necessity lacking in the usual stage setting. Incidentally, the play has a moral—an almost unknown quantity in the average French play—a moral which goes to prove that it is a fatal mistake for young married people to grow careless about dress when in each other's company.

And wasn't it perfectly natural for the husband (Sacha Guitry) to find the young Parisienne (Jane Renouardt), who appeared wearing smart French clothes, more attractive than his wife (Charlotte Lysès), who wore a shapeless frock and an old Scotch cape—the "Pèlerine Écossaise"? In the second act, he found the Parisienne irresistible in the Doeuillet outing costume, sketched at the left on this page. The costume consisted of a soft white sweater and a plaited skirt of white voile under a smart little reefer coat of fine, old-blue serge. The outing hat, shown with the costume, came from Lewis, and is most original. It is shaped like a sailor, with a brim of black oilcloth, and a crown of gaily striped Milan silk.

In the same play, Jane Renouardt wears the hat sketched in the middle of this page, a Lewis turban of brown velvet, with a fantasy of flame red, posed directly in front.

During the entr'actes at a recent performance, every opera-glass in the audience was leveled at a loge in the *avant scène,* which was occupied by two stage favorites, Mlles. Arlette Dorgère and Marcelle Praince. Marcelle Praince was coiffed in her favorite white wig, with a pink rose tucked above her right ear, and she wore a Doucet frock of chiffon and taffeta in



Niniche hat, taffeta pelerin, bustle skirt have an old-fashioned sound yet a new-fashioned look



Who less courageous than Chéruit dare offer a frock with a quarter-inch hem?

a dull brick red. In striking contrast was the white frock and ermine mantle worn by Arlette Dorgère. Her frock consisted of a skirt of white charmeuse under a Russian blouse of beaded net. The beads were in tubular shape—which reminds me that of the many allover beaded frocks which I see (there are countless all-white, or all-black, beaded frocks that are very smart, indeed), not one shows the tiny round beads used last year.

WHEN CHÉRUIT USES TAFFETA

Chéruit is making many frocks of taffeta. These are always untrimmed, and girdled with taffeta. Usually, they have shirred tunics, or half tunics, which give width to the upper part of the skirt. To wear in "La Danse devant le Miroir," Chéruit has made for Madame Simone a frock of deep gold, or golden-brown taffeta, which is hemmed in a most original way. Instead of being turned up to a depth of two inches, or simply left with a selvage and no hem, it is finished at the bottom with a quarter-inch hem. The elbow sleeves are finished with a similar, narrow hem over a lace undercuff. A less famous couturière than Chéruit would never dare offer such a narrow hem as a finish at the bottom of the skirt, but with a true artist all things are possible, and I must confess that the quarter-inch hem looked very smart, indeed. It reminded me of the colored handkerchiefs which were launched in Paris last summer. According to all traditions, a handkerchief that is hemmed should be hemstitched, but an exception to this rule was made last summer in the colored handkerchiefs that were seen with sporting suits. The handkerchiefs were navy blue, tobacco colored, purple, cerise, or yellow, and the hems, which, by the way, were always white, were not more than one sixteenth of an inch in width, and instead of being hemstitched, were simply turned over and sewed with a running stitch.

To return to the Chéruit taffeta frock, which is shown at the left on this page: a deep tunic of the taffeta, shirred full at the waist-line, under a short peplum of taffeta, crosses the back and sides of the skirt. Instead of having a short coat, this frock has a very picturesque cape of a taffeta so soft that to the casual observer it might pass for dull-finished satin. Apparently, it is held in place by a black silk cord with tasseled ends, knotted at the bust, but in reality it is securely fastened to the shoulders. It is lined with a chiffon which just matches the rich gold color of the taffeta. In the back, a short pelerin of the taffeta falls to the waist-line, and is topped by a sailor collar of black velvet. With this costume, Madame Simone wears a low-crowned, rolling-brimmed hat of black satin, trimmed with a single gardenia placed directly in front.

A WEDDING GOWN OF TAFFETA

Much simpler is the wedding frock of white taffeta, sketched on this page. This gown the actress wears in the last act. It is quite untrimmed, save for a deep band of fine tulle footing which edges the tunic, and a tiny cluster of orange blossoms placed at the girdle; yet it would be difficult to imagine a more effective wedding frock. The sleeves are long and tight, and the narrow skirt is hemmed up on a lining of white mousseline with a chain in the bottom to make it hang taut. The veil is merely a width of fine white tulle, with one side drawn over the head like a widow's veil and caught at the nape of the neck with a tiny cluster of orange blossoms.

Shown at the right on the opposite page is a quaint frock of white chiffon, lace, and beet red taffeta, which an English girl is taking south with her for the Riviera season. The pelerin, with its scalloped edges, is of beet red taffeta, and the skirt is sashed above the knees with the same material. The Niniche hat of écru gauze, sketched with the frock described, is banded with beet colored taffeta, and trimmed with roses.

E. G.



Challenging the elaborate satin wedding gown of other days, comes one of white taffeta, trainless and unadorned



The Duke de Morny and his daughter, Mlle. de Morny, were among the many who enjoyed the first skating in five years at "Tir aux Pigeons"

The Baron de Bellet, president of "Tir aux Pigeons," skating with his daughter, Mlle. de Bellet. To their right, in the foreground, is the Duke de Brissac

Another participant in the skating in the Bois was the Countess Ignatieff, wife of the Russian Military Attaché



Mlle. Moreau, age seven, takes her horse over the hurdle with the air of an expert rider

The Baron and Baroness Davillier descend for a morning walk on the Allée des Acacias







WHETHER SET FOR "A WINTER'S TALE" OR DECKED WITH THE GREEN OF SUMMER, THE BOIS IS A SOURCE OF NEVER FAILING PLEASURE FOR THE PARISIAN

The automobile has not displaced the horse in the heart of Mme. Réville, who tools a coach with skill through the drives in the Bois



Of the new ratine straw, so cunningly woven that upon a first glance it looks like the familiar ratine dress material, is this little round, blue hat wreathed in party-colored flowers interspersed here and there with glowing knots of scarlet bunchberries



Worn tilted to the right until the long fronds of the natural ostrich droop half-way to the shoulder is this close-fitting, satin hat. Feather and hat alike are in the new gray of the season, which under a close analysis proves to be a taupe more gray than brown



One of the new silhouettes takes as much care to conceal the waist-line as ever silhouette of old took to define it, and in this gown of plum-blossom taffeta, Chéruit goes so far as to transfer the blouse of the bodice to the waist-line itself. Where the waist-line would be, in the back, are unrestraining embroideries of crystal beads threaded on rose silk. Self-tone silk net is used as a trimming. From Carroll



HATS WHICH EXPLOIT, ONE A NEW MATERIAL, THE OTHER A NEW COLOR, AND A GOWN WHICH SURPRISINGLY ACCOMPLISHES A NEW SILHOUETTE

SOCIETY *in* WINTER QUARTERS

Sports on the Riviera, Yachting in the Mediterranean, Nile Voyages and Aeroplaning in Egypt, Are But a Few of the Diversions Offered by the Lands of Sunshine to the Refugees from the Frozen North

PEOPLE require only the flimsiest of excuses for going where their pleasures are, and this winter the cold all over Europe has furnished adequate reason for taking a trip to the sunny slopes of the Mediterranean. As a matter of fact, the Riviera is a place of many attractions which become more numerous and complete from season to season, and the climate is only an incident. People love sunshine, but there is sunshine in many other places, and Nature smiles even more serenely in many another clime, but is obliged to smile for herself alone.

Of course people go to the Riviera chiefly for the sports and because they meet there all their friends and acquaintances, but these are far from being the only attractions. For those who love music and care not at all for sports or society, there are the Thursday classical concerts at Monte Carlo, which are among the finest in the world, the opera, and many other musical attractions at Nice and Mentone, and, of course, the theatres. Whatever the hobby, or the favorite game, be it golf or polo, tennis, pigeon-shooting, or yachting, all are at hand, even to motor boats and aeroplanes. One may gamble,—bridge, roulette, or baccarat,—from morning to night, or from night to morning. Whatever the desired form of amusement, if it is not already provided, one has only to mention it, and it will rise up in the night like a mushroom.



Opposite the Casino at Monte Carlo stands the famous Café de Paris, and its tables, usurping the street, often approach the very door of the Casino

A WOLF IN MENTONE

To the cold weather may reasonably be credited the surprising number of yachts and other pleasure craft which have anchored in Mediterranean waters, or have gone even farther south, to Egypt and the Soudan. When a wolf came down from the Alps and walked alone and unafraid in the streets of Mentone in the early winter, people said it was the sign of a season of terrible cold, and they were afraid. If the cold were too great for a wolf in the mountains, it certainly would be too rigorous for pleasure on the Riviera; thereupon every one who could avail himself of any kind of craft, gathered his party, and started up the Nile.

BOUND EGYPT-WARD

Among these travelers is Mrs. John W. Mackay, who has been staying at Nice for her health. Mrs. Mackay purchased the auxiliary schooner *Amaryllis* from the comte d'Hautpoul, and has gone for a long cruise with her daughter, the Princess Colonna, and her two grandsons, Principe Andrea and Principe Marcantonio Colonna. The *Amaryllis* had previously been thoroughly overhauled and outfitted with every modern comfort and luxury combined.

Another boat which has gone to Alexandria is the American steam yacht *Niagara* with her owner, Mr. Joseph Leiter, his wife, and a party of distinguished guests. Still another American party which is spending the inclement weather in yachting along the Mediterranean coast, is that of Mr. George W. Childs Drexel of Philadelphia, on his cruiser, the *Alceda*. The *Alceda* encountered terrific gales in the Gulf of Lyons and had one of her lifeboats washed away. She put in to Marseilles, where she was dry-docked for repairs and painting. Other pleasure craft bound Egypt-ward are Mr. Mortimer Singer's auxiliary barque *Medwina*, Mr. James Ross's *Sheelah*, and the *Mokong*, the yacht of the Duke of



Baroness Korff, Mr. A. F. Wilding, the Australian tennis champion, and the comte Martin



Prince Philippe de Bourbon (in the top coat) in conversation with Mr. Hatch



Two well-known Americans who are enjoying the sports and sunshine of the Riviera, Mrs. Chard and her daughter

Montpensier, who, with the comte de Pontac and the Marquis de Lambertye, will hunt buffalos.

Mr. Jefferson Davis Cohen with a large party on board his steam yacht, the *Alberta,* has, most of the winter, been cruising in and out along the many beautiful little bays from Naples to the Suez Canal. His guests include the Princess of Saxe-Meiningen, sister of the German Emperor.

The *Lysistrata,* known as the "finest yacht afloat," with Mr. James Gordon Bennett, who, it is almost unnecessary to mention, is the owner of a large New York newspaper, and a party of his friends on board, has steamed off for parts unknown, after the fashion of an armored cruiser which had important business known only to the master. Mr. Bennett is a lover of the Far East, and in recent years has taken many cruises to the very heart of the orient, Japan and China.



The Duchess of Marlborough at a tennis game with Mrs. Tiffany, Mr. Wilding, Mr. Dixon, the tutor to her sons, the Marquis of Blandford and Lord Ivor Spencer-Churchill, at the right

WITH THE ROTHSCHILDS

Two of the famous bankers of Frankfort have gone up the White Nile for the shooting—Baron Edmond de Rothschild on his yacht, the *Atmah,* and Baron Henri de Rothschild with his cruiser, the *Eros.* The itinerary of Baron Edmond, with his wife and friends, includes a tour of the Sicilian coast, and of the African coast as far as Alexandria. They will return by way of the Holy Land, Syria, and the Ægean Islands.

Baron Henri, with the *Eros,* has had no end of adventures in his efforts to get up to Khartoum for the shooting. The ship encountered a gale and heavy weather, and was considerably delayed, so the Baron and his party, which includes M. Napoléon Gourgaud, Prince Léon Radziwill, and Dr. Monod, decided to go by train from Suez to Luxor, Assouan, and Khartoum. Arrived at Khartoum, Baron de Rothschild met yet another difficulty, for he found that his guns had been sent on to India by mistake, and had to be satisfied with such as he could buy. From Khartoum, of course, it is necessary to charter the regular river craft, or dahabiyehs, for the trip up the White Nile to the shooting district. Baron de Rothschild chartered the steamer *Kerreri,* a comfortable boat, with accommodation for from six to eight people. With all these private yachts, and the numerous river craft, together with the crowds of smart people at the hotels all along the Nile, from Alexandria to Cairo, it is, as may be imagined, a gay season in Egypt, and throughout the month of March the frivolity will be at its height. The comtesse de Béarn, with a party including the comte de Ganay, went up the river as far as Kosti. She brought back with her for pets two young antelopes. Count Hunyadi, with a party, has chartered the steamer *Gordon Pasha* for this month, and the Khedive of Egypt has purchased the palatial steam dahabiyeh which belonged to the late J. Pierpont Morgan.



The clinging gown and the white lining of Lady Warwick's coat give a picturesque suggestion of Turkish trousers

Lord Warwick is just starting out from the garden of Warwick Villa for his morning walk along the edge of the sea



Americans who prefer the warmth of the Riviera to a Philadelphia winter—Mrs. Craig Biddle (center), with Mr. and Mrs. Hartman Kuhn and the two young sons of Mrs. Biddle

THE BEDOUIN AND THE AEROPLANE

Assouan is reveling in a new golf course, which, of necessity, is laid in the desert. The town also boasts a sporting club, where diversions are typically Upper Egyptian — camel races and contests of donkey boys and of Bedouins. Visitors registered at the various hotels during the season, include the Prince and Princess Guy de Faucigny-Lucinge (née Terry), Mr. and Mrs. Lister-Kaye, Count Conrad von Rosen, Mr. J. H. Guérin-Catelain, Mr. Francis Percival, F.S.A., and Professor Garstang, who has resumed his excavations.

The season along the Nile has been further enlivened by the presence of three French aviators whose daring exploits have been variously regarded by the Bedouins, and whose experiences have been many and varied. At one place, the natives threw themselves down on their faces in the sand, and cursed the "infernal beast of the air," and a prominent official present narrowly escaped being assaulted for waving his handkerchief to the aeroplanist. Védrines, Bonnier, and Marc Pourpe, the three aviators in question, have been the heroes of the hour, and Lord Kitchener has given every courtesy in his power to facilitate their flights along the Nile. Lord Kitchener has also been the host of a number of brilliant garden parties during the season.

A SAFE AEROPLANE ESCORT

Not all the sensations created by aeroplanes have been confined to Egypt, however. There is a young aviator on the Riviera, Maïçon, who has won confidence as a safe escort for flights along the sea; so society has added aviation to its diversions. Among those who have gone for flights with this aviator is the Grand Duchess Anastasia of Mecklenburg-Schwerin, who is an enthusiast for aeroplaning as a sport. Naturally, she has many imitators. The baronne de Vaughan, morganatic wife of the late King of the Belgians, who lives in the palatial villa at Cap Ferrat, which King Leopold built for her and his

(*Continued on page* 144)



Mrs. Claus Spreckels of California, with her son-in-law and daughter, Mr. and Mrs. Spencer Eddy. Mr. Spencer Eddy is well known in diplomatic circles



The beautiful profile which made Lady de Bathe (Lily Langtry) famous

Prince Troubetzkoy, who is to immortalize in marble Col. Roosevelt



The Duke and Duchess of Sutherland with their Riviera yacht guest, the Duke of Westminster, walking between them

THOSE WHO FIND WINTER TOO COLD MAY HASTEN

TO THE SUNSHINE AND FLOWERS OF MONTE CARLO



Mr. Waldorf Astor, who began his career as a sportsman by representing Oxford in polo, steeplechasing, and sabers, here accomplishes a difficult circle on the Palace rink



The Marchese di Rudini—the well-known and charming Italian fashionable who appears everywhere that European society assembles—on the rink of the Palace Hotel at St. Moritz



From left to right: Mr. Harry Lehr, Miss Maxine Elliott, Mrs. Claude Grahame-White, and Count Jean de Castellane

BUT THOSE WHO FIND WINTER NOT COLD ENOUGH

MAY SEEK THE ICE AND SNOW OF ST. MORITZ







A gown of taffeta, cut wide at the hips, and with a surplice girdle of the material? Why, a Chéruit, of course. A flower garland trails across the warm rose silk front, rose chiffon is caught into angel sleeves, and below the undeniable bustle-back is an inset of the plaited chiffon

Here a dress scarce seems to have an acquaintance with needle and thread, so floating cloud-like is it. White bodice, crystal-embroidered, and tulle pannier over a flesh colored satin skirt, all seem lightly held together by the Nattier blue satin of the broad girdle

Plain yellow taffeta and Dresden figured taffeta are each draped in its own new way. A large blue velvet flower at the girdle accentuates the Dresden coloring. Models from Maison Maurice

BACK, FRONT, SIDES—AT ANY OR ALL OF THESE POINTS THE SKIRT MAY BURST ALL BOUNDS IN A WAYWARD BUSTLE, A PANNIER, OR A TUNIC



Here blue chiffon veils an underwaist of cream lace. A girdle of cerise chiffon lengthens the waistline in front, and the same office is performed in the back by a bit of lace which falls over the embroidered sash-ends. Under a band of embroidery at the hip-line the taffeta skirt, with scalloped edges bound by self-tone folds, is set upon a skirt of cerise chiffon

MODELS WHICH WOULD SEEM TO SAY THAT FROCKS NOT ALL OF TAFFETA OR LACE MUST COMBINE TAFFETA AND LACE



In contrast to the unslashed restraint at the hem, a frock of black taffeta widens unrestrainedly at the hips—so much so, in fact, that the drapery falls into odd, pannier-like folds. The bodice is vested in white tulle and finishes under a broad, patent leather belt with a brass harness buckle



Over a "fourreau" of flesh colored charmeuse is built a frock of deep cream lace supplemented by ivory taffeta. The taffeta tunic, which is reduced in the back to mere sash-ends, is embroidered in delicate, French pink flowers. The little coatee of old-rose taffeta is buttoned with brilliants and peaks out at the corded seams in the back like a basque.
Models from J. M. Gidding & Co.



Straighter than this a dress could scarcely be. Like a middy's blouse is the upper half of vari-colored striped cloth. The yellow stripe is chosen to be accented in the yellow bone buttons which fasten the white linen chemisette, and yellow is combined with blue in the embroidery and tassels which edge the collar. Fulness is gained in the upper part of the straight skirt of blue serge by the insertion of plaited panels over each hip. Blue moire ribbon forms crown and trimming of the stiff, dark blue straw hat





Demure and moderate in photographic black and white, this afternoon gown in real life combines, varies, and alternates with Poiret daring, royal purple and cerise charmeuse. In the plaited tunic are inserted cerise panels and from the purple sash hangs a cerise tassel, while cerise and purple are combined in the smaller tassels which dangle from collar and cuffs of cerise and blue embroidered handkerchief linen. Singed ostrich plumage gives a softened and irregular line to the crown of the purple hat of Milan straw



The absence of waist-line, which finds its most conspicuous defender in Poiret, is evident in the high, ungirdled skirt and straight-hung coat of a suit of empire green and white checked cloth. Its ornamentation consists of sharp lines of green silk piping, plain silver buttons, and at the back of the coat, an embroidered motif in purple, red, and green. The odd front panel of the skirt is arranged to avoid fulness at the front, and produce it across the hips, where it is wisely turned into pockets. A facing of green velvet in the leghorn hat is modified by a wreath of pale pink roses

HOW POIRET DRAWS THE STRAIGHTEST WAIST-LINE IN PARIS IN TWO CLOTH COSTUMES AND A SILKEN GOWN IN WHICH CERISE AND PURPLE STRUGGLE BRILLIANTLY FOR THE MASTERY

NO WOMAN CAN SERVE TWO MASTERS

The Hapless Frock Stands Torn between the Woeful Mode and the Wilful Dance, and How to Reconcile Them is the Daily Problem of the Dressmaker

UP and down Fifth Avenue whirred the motor cars. Every now and then, one of them drew up before the establishment of a certain well-known couturière. The sunshine slipped a golden finger between the curtains of creamy lace at the windows, and touched the edge of a rose-toned rug and the back of a wonderful teakwood chair. Across the shaft of light passed, for a patroness's inspection, a manikin in a lovely dance frock, followed by a slim, black-gowned assistant, carrying a length of tinsel cloth.

Good fortune quite obviously smiled upon this establishment, yet in her little gray sanctum, the presiding genius sat lamenting her fate. Before her lay a letter, which read thus: "Dear Madam: The gown which I have just received is very much more satisfactory than the first one. I can move up and down in it. But I must have a gown in which I can move forward. Otherwise how can I dance?"

THE MODE AND THE DANCE AT WAR

Madame sighed wearily. "It is that tango—that terrible tango. It makes my days a burden, and fills my nights with dreams of horror. Forever I am pursued by the phantoms of rent and ripped gowns, and wrathful clients. The dance and the mode are at war. The mode says: 'Narrow skirts,' and the dance says: 'Wide skirts.' The mode says: 'I shall give women suitable frocks in which to dance, if you will see that they dance at suitable times and places;' and the dance retorts: 'They shall dance when and where and in whatever they please.' Oh, the lot of the dressmaker is not a happy one!

"The time was when we fitted to a woman a morning frock of serge, or silk, or muslin, and if she looked slim and trim and attractive, she was satisfied. But now; we drape and fold and pin, seek to achieve the listless, drooping shoulder lines, the broad waist and extravagantly wide hips, the inward slope at the ankles. We manipulate and maneuver, we study and strive, and finally we feel we have succeeded when our customer smiles in the mirror. Then she makes a little move, and slips from under our fingers.



"Then the customer takes a deep tango dip, and out fly pins and stitches, and the work of hours is lost"

She sways and twirls for a breathless instant, and then—out goes the knee in that deep tango dip, and out fly pins and stitches, and the work of hours vanishes into thin air.

"So we begin all over again our efforts to reconcile the mode and the dance. The dance demands skirts six yards wide, and the mode sets the limit at a scant thirty-six inches. We shorten and slash—what else can we do?—at first discreetly, then with desperate daring. At last, pins cease to fly, and stitches to come out, and the silhouette tapers smartly at the feet, and again the customer smiles, and we draw a sigh of relief. The impossible has been accomplished, and a truce declared between the dance and the mode.

"The gown is finished and sent home—and the next day it is returned, a poor betattered, bedraggled thing, for the dance brooks no compromise, but wreaks its vengeance on all that do not recognize its supremacy. Thus with patching and stitching, the struggle goes on."

THE PRODIGAL'S RETURN

A small girl passed by the door of the gray room with a mass of bedraggled finery on her arm.

"Mary, come here!" called Madame. "Here," said she, holding up the five gowns, "are the 'spoiled' of a single night. Item one: a costume of chambertin velvet, with three rents in the skirt. Item two: a mauve chiffon frock minus a side gore. Item three: a black charmeuse dress, with a yard of lace trailing from the pannier. Item four: a broadcloth suit with the front seam of the skirt ripped to the waistline. Item five: a cloth-of-gold gown, of which the skirt and bodice have parted company.

SOLVERS OF THE TANGO PROBLEM?

"Beads, I have found, solve many a tango problem, for they cover a multitude of slits. Long strands of crystal, over which are looped chains of pearls and jet and rhinestones, I hang over a soft and unnoticeably full foundation, in the illusive folds of which many slits of freedom find concealment.

"That the bustle, emblem of late Victorian 'gentility,' should halt the shocking progress of the slit, would seem to point a moral lesson, especially gratifying to the criticizing bishops of London Town. And the moral of the bustle is: A full two yards of silken freedom which, when drawn up at the back, still create the illusion of extreme narrowness at the feet. For street frocks, I arrange the fulness in an inverted plait, which is caught up under the tunic and held together by two narrow strips of elastic, which give to the gymnastics of the *thé dansant*.

"But have you seen the spiral frock? Judging by the acclaim with which it has been received by several professional dancers, it would seem to be regarded as the breaker of the bonds that bind. What is the secret? Oh, a ruffle of taffeta or net or chiffon that starts at one hip, and winds around and around diagonally until it reaches the ankles. Of course, there must be a foundation, but this is cut off at the top of the lowest ruffle.

"Not quite so new, but still new because rarely seen, is that development of the Turkish trouser—the skirt sewed up at the lower edge, like a bag, with openings for the feet, held in place by invisible elastics.



The return of the tangoist. "Madame, I have worn your suit only to my morning dancing class, to a luncheon, and a 'thé dansant,' yet behold me, a thing of shreds and patches! Repair me, please."



The spoiled of a single night: five gowns returned to their maker in rags and tatters

THE DANCE ORDER OF THE DAY

"Yesterday, I brought out a suit for the inspection of a customer—a spring model, which somehow or other, had crept out of the workroom of a French couturier prior to his opening. It was of a new broadtail moire, in dull gray, made with the most abbreviated of coats, a broad girdle of Roman-striped silk, and a skirt with three tunics—the first and third of the moire, and the second of the Roman-striped material. It was a fairly formal toilette, but undisguisedly a suit.

"My client seized upon it with avidity. 'Just what I want,' she said. 'I can put it on in the morning for my dancing class, wear it to luncheon and the *thé dansant*, go informally to the theatre in it, and then on to the restaurant dance, without stopping to change.' Probably just one such day could this costume stand, for not even the sturdiest type of gown can resist the onslaughts of the dance. However, gowns with long rents quite visibly mended, and with fans inset of matching, or woefully mismatching, material, have become quite the fashion. With much the pride that a veteran feels in the scars of battle, the modern woman points to the ravages wrought in her gown by the dance.

TWO GOWNS AN EVENING

"The havoc played with the genuine dance frocks—filmy affairs of chiffon and silk, reminiscent of the days when Terpsichore set the pace less strenuously—has caused thoughtful hostesses of the evening to engage the services of a skilful seamstress to restore the tattered plumage of their guests. The advisability of taking a 'change' to dance affairs is being quite seriously discussed, and mention is even made of hand-bags de luxe, devised expressly to carry an extra gown, and perhaps slippers and hosiery.

"Women buy more gowns, many more, than heretofore, but the cry is always the same: 'Some simple little thing in which I can dance.' Formality has gone out of fashion in dress as in deportment. Gorgeous gowns we have galore, but it is the color and tinsel of the bazar, not the stately richness of the salon. Few are the functions to which a woman cares to wear a

(*Continued on page* 144)



The only concession to trimming in this model of dark blue, Milan straw, brim-bound with blue moire ribbon, is a self-tone, ribbon ornament posed stiffly at the side front

Molded to the stiffest of discs is this Milan straw hat in a double-brimmed sailor shape, with the crown and the top brim covered with fluted rows of purple ribbon to match the color of the straw

A FROCK WHICH MAKES CAPITAL OF THIS SEASON'S FAD FOR MATERIAL COMBINATIONS



The crown of a black, Milan turban becomes nothing more than an invisible foundation for the high and close brim. Based in the fold of black satin which tops the brim, a cock-feather trimming divides its forces and adds to its effectiveness by partly drooping, partly standing upright over the hat



This frock contrives to show the fad for the combination of materials at its simple best. The sleeves, the collar, the girdle, and the flat, tailored bows are of dark blue charmeuse, the frilly vest is of finest tulle, and the remainder of the costume is of deep-toned, Roman-striped moire

THREE LEWIS HATS THAT SHOW WHAT CAN BE DONE WITH MILAN STRAW: AT ITS STIFFEST IT FORMS A SAILOR, AND AT ITS SUPPLEST, A CLOSELY FITTING TURBAN



Photograph by Mme. Lallie Charles, London

MISS BELLE WYATT WILLARD

Miss Willard, whose engagement to Mr. Kermit Roosevelt, second son of Mr. Theodore Roosevelt, has been announced from Madrid, is the daughter of Mr. Joseph E. Willard, former Lieutenant-Governor of Virginia and present Ambassador to Spain. The marriage will not take place until after Miss Willard's presentation at the Court of St. James's this spring

PITFALLS *of the* SOCIAL PEDANT

THE shrill shop-girl who prefaces a sharp disagreement in opinion with a honeyed "Excuse *me,* Miss Maloney," is not alone in her method of employing the recognized forms of courtesy to offend or wound. A social snub may often be most effectively administered by an exaggeration of formal politeness. Not without subtle reason has the world agreed to regard "My dear Mr. ———" as putting a man further away from one than the seemingly less intimate form, "Dear Mr. ———." In those circles where social intercourse is a fine art, the most delicate implications of familiarity or formality are conveyed by shades of expression which may mean nothing at all to the uninitiated, perhaps, or which may appear to mean the very reverse of the thing implied. Our language has nothing that exactly corresponds to the fine distinction implied in the *tu* and *vous* of the Frenchman, yet it is rich in social nuances that delicately discriminate between the intimate world and the world at large. In regard to these subtleties of intercourse, the ordinary book of etiquette furnishes no enlightenment for the social novice. Only in the hard and hardening school of social experience does one acquire a knowledge of these perilous trifles, and it is only the person of sincerely generous nature who, knowing their true value, habitually declines to employ them unkindly.

TACT, not inaptly called the sixth sense, is compounded of good-will, social wisdom, and self-possession. It presupposes the absence of that self-consciousness which often prevents naturally kind and generous persons from entering quickly into sympathetic relations with others. The person whose tact has not a large element of good-will often unintentionally wounds, and, lacking that inner gentleness without which there can be no true gentleness of manner, rarely rises to the noblest ideals of gentle breeding. Chaucer, court poet, connected by marriage with the most powerful and brilliant royal duke of his time, recognized this fact more than five hundred years ago, and described a gentleman as one whose conduct is gentle. Those whose tact is mainly compounded of practised ease and social knowledge, insufficiently sweetened by good-will, are the men and women who deftly employ the forms of social courtesy to wound. They are the offensively well-mannered persons who like to display their superior *savoir faire* against the background presented by the awkwardness of the inexperienced. They are those who know how to remind the newly arrived climber, no matter how harmless, of the lower levels left behind; who take joy in putting other persons "where they belong," by means of words and phrases associated with the social amenities. Means such as this are sometimes employed by unquestioned social leaders to protect themselves against the pushing insolence of self-seekers, but they are more often the weapons of those who would fortify themselves in a newly won position of social importance. These people enjoy the sense of power implied in the ability to wound with a snub. With oddly inverted ideals, they rejoice in outshining the dull, in confounding the simple, in dazzling the unaccustomed eyes of the humble. Their manners and social usages preserve with utmost exactitude the letter of the law of etiquette, but they have none of the charm that comes of the spirit of universal kindness.

AS THE pedant of letters never bates a single jot of his verbal niceness in the presence of less careful speakers, so the social pedant never omits any of the conventions in the company of simple souls, accustomed to a less polished society. Perhaps the professor of rhetoric is not bound to say "hadn't went" to his butcher, but he surely is bound to avoid correcting by implication the language of the simple. So the person whose tact has the right proportion of good-will fits his manner to the society in which he finds himself. He will not seek to shine in elegance by contrast with those socially less fortunate, nor will he discuss the relative merits of his several motor cars in the company of persons who habitually go afoot. Few of us live on social heights so exalted and isolated that we are totally unacquainted with the simpler codes that prevail in less exclusive circles, and there is no more delicate test of breeding than the ability to descend from our modest elevations without condescending.

AS SEEN *by* HIM

A Mild Protest against the Length of Time the Northern Winter Lingers in the Lap of Spring, and the Promise of a Post-Lenten Sporting Season

THERE is nothing so elusive as the northern spring. We write of it, we sing of it, we open our doors to welcome it, but behold, when we look out in the morning the streets are sloppy, the roofs are covered with snow, and midwinter reigns although the almanac has heralded the advent of the crocus and the daffodil, and has scheduled the budding of the trees for about this time. Already the southern spring has dispossessed the winter; the arbutus is in bloom in the South Carolina woods and the Florida air is sweet with the first faint scent of orange blossoms. The approach of spring always puts me in a sad mood. Perhaps I am at heart a Russian, for I have noticed that the Russian music, which in a strangely melancholy, minor way pictures the arrival of the birds and flowers, is the nearest expression of the moods which overtake me at this time of the year.

THE TRADITIONAL LENTEN LULL

New York is just entering upon the traditional Lenten lull which has come nowadays, however, to mean but a transition from dancing, to the opera, dinners, music, and charity entertainments. Although society, more restless than ever, has scattered itself all over the world and many houses are closed because their owners are away, we are told that the later spring, with its promise of many international meets, including polo and yachting, will bring every one back.

Long Island has now appropriated for its own the season that in other times was the three weeks' town season after Lent. It was in Easter week that the famous Vanderbilt costume ball took place thirty odd years ago, for which society had had all Lent to plan costumes. I glanced over a few leaves from my aunt's diary last evening, which read: Monday, March 26, 1883, Vanderbilt ball; Tuesday, Mrs. Pierre Lorillard's dance; Wednesday, the Ipthonga ball in Brooklyn (the historic ball to which many New Yorkers went, and of which the patronesses were the hostesses who lived on the "Heights"—Mrs. William E. Carhart, Mrs. W. S. P. Prentice, Mrs. Seth Low, Mrs. A. Augustus Low, Mrs. George R. Sheldon, Mrs. S. B. Chittenden Jr., and others who were factors in social life on both sides of the "Bridge"), and in New York Mrs. Anson Phelps Stokes's and Mrs. David Wolfe Bishop's entertainments.

IN DAYS GONE BY

It was noted in the diary that the cotillion was given at Delmonico's on the Thursday following the Brooklyn ball, and that Mr. Lispenard Stewart led the dancing with Mrs. Vanderbilt, who, by the way, gave a beautiful entertainment at her home on Fifty-seventh Street and Fifth Avenue that same season. The cotillion was still called the German at that time, and people actually began to dance before eleven. There was quite a commotion that spring, if I may be allowed to dig further into the history of the past, because the débutantes insisted upon bringing to this dance the bouquets they had received from admirers. The more bouquets, it seemed, the greater the belle, and I believe they must have loaded their carriages with them and had them displayed in one of the anterooms. I know nothing about it personally, as I was at an age then when the one absorbing passion of my life was a Career and a Name.

Mrs. Russell Stebbins and Miss Stebbins—both mother and daughter have now passed away—gave a reception that spring also. Miss Stebbins was married afterward to Mr. Alfred Chapin, and her daughter, who was Miss Grace Chapin, is now Mrs. William Beverley Rogers. Noted in my aunt's diary for the Friday after the Brooklyn ball was a reception at the old Landon residence, 428 Fifth Avenue, for a bride and bridegroom, Mr. and Mrs. Edward Hunter Landon. Then follow records of dinners given by the late Mrs. Astor, Mr. and Mrs. Alexander Stevens, Mrs. de Neufville, the late Mr. and Mrs. John Jacob Astor, who were among the several in society to entertain Dr. Oliver Wendell Holmes during his visit to New York at that time; of receptions by the Evarts on Second Avenue, and of the famous private theatricals at the Turf Club and Madison Square theatres, in which Mrs. Brown Potter was the star. So the diary continues until the kermess at the end of April in which Miss Caroline Astor, now Mrs. Marshall Orme Wilson, created a furor by her dancing, and the meet of the Coaching Club in May.



POLO PRACTICE



THE SCHEDULE OF 1914

It is true that this is the account of a season following an early Lent, but, at any rate, there was then a definite spring season. Now there seems little chance even of a meet of the Coaching Club. Yet what town has lost Long Island has gained, for the Piping Rock Club now has its hospitable doors wide open, polo practice and the hunt are going on at Meadow Brook, and there will soon be pony races, amateur steeplechases, and meets of various kinds at which society may once more celebrate the glories and the triumphs of the horse.

It seems that the schedule of society has arranged itself in about this way: one can arrive in New York for the late autumn sporting season in the country and remain for the Horse Show, the opera, Christmas, and all the big dances. In January interest will probably lag, and one can go to Europe or to the south, or, indeed, accomplish both, and return in time for the sports on Long Island in the spring. Then arrangements can be made for Newport, or some of the quieter retreats, or there may be another crossing to Europe for the shooting and a round of house visits in England and Scotland. Between times a few weeks each of the Paris and London seasons can be slipped in. I think this is quite a fascinating program; in fact, there is not a note of dulness in it. Perhaps there is not exactly much of what could be termed novelty, but there is never much novelty in the beaten path.

Perhaps this very lack of novelty in the routine of its gaieties has been the great spur for the new activities of our so-called leisure class. For the "idle rich" are doing things. One has only to read the newspapers to find out that this is so. By all accounts they are saving the country from an absurd, financial apathy mostly brought about by croaking reformers. They are taking up politics, are studying finance, and are making diligent efforts to get at the root of the evil conditions in those institutions in which they are the principal stockholders. *Videmus diem!*

THE PICTURESQUE COACHING PARADE

I regret that there seems to be no disposition to organize a coaching parade for the spring, but perhaps this will yet be done, for there are few things more picturesque. But there are obstacles other than those of tradition in the way of this. There is the traffic question. In the old days, before the era of motors, the Coaching Club had its meeting at the Hotel Brunswick, on the north side of Madison Square. Then there was a drive up Fifth Avenue and through the park and a return to the Brunswick for the dinner, which was served at half-past six. In after years there was a morning meet in the park itself, and a breakfast at Claremont, and on the last few occasions the coaches have lined up on Fifth Avenue opposite the Metropolitan Club. But there are so many automobiles now both in the park and on the highways that a coaching meet in town is not a pleasant experience. Nor do I find that coaching is now a favorite pastime in Europe. Mr. Alfred Vanderbilt, it is true, is still enthusiastic, and has his coach on the road every early summer between London and Brighton, or between London and some other place, but last year's meets of the two London clubs were neither of them very thrilling nor exciting events.



The guest house, a transformation of one of the cottages of the rustic hamlet of Marie Antoinette, is related to the house by the line of the garage, and ivy seems to link the three together

The VILLA TRIANON

Rescued from Oblivion and Restored by the Skilled Hands of Miss Elsie de Wolfe to Eighteenth Century Perfection, the Villa Trianon at Versailles Has Become a Meeting Place for Wit and Wisdom of Many Lands

By RUBY ROSS GOODNOW

IN TWO PARTS—PART I

AT the edge of the famous Park of Versailles, on the rue Saint Antoine, there is a modest, white house, which is one of the most notable, American dwellings in France. This is the Villa Trianon, the summer home of Miss Elsie de Wolfe, the well-known interior decorator, and of Miss Elisabeth Marbury, an author's representative, who has twice been decorated by the French government. Since a few years ago it has also been the home of Miss Anne Morgan. Although the garden wall encloses only three acres of land, those acres have been beautified to an extraordinary degree.

A famous Frenchman said not long ago that this was the one American house in France where there was a *salon d'esprit*. Here many of the most interesting people in France gather every summer. Here people who are doing things worth while in the world come for amusement. The secret of this is that three women of widely varied interests come here to rest and play, each in her own way, and every one who shares those interests wants to rest and play with them.

The story of the purchase of the Villa Trianon is most amusing. Miss de Wolfe tells of how she dragged her camp-stool to the deserted house every day, and furnished the house and planted the gardens over and over again in her dreams. Miss Marbury tells of how she fought the house agents and ignored them, by turns, and of how the purchase was finally made. In spite of the extraordinary business ability of these two women, they could probably never have secured the Villa had it not been for the influence of their friend Victorien Sardou, whose house at Marly-le-Roi was only a stone's throw away. Sardou wanted them for neighbors, and he wanted to see the old house come to life again. No house agent could withstand three such determined people, so the Villa became the property of Miss de Wolfe and Miss Marbury, and there was the usual outcry of sacrilege that a bit of the historic park should pass into the hands of Americans.

In the gala days of the eighteenth century, the Villa Trianon was the residence of the famous daughters of Louis XV, Mesdames de France. Its gardens were a favorite place with the court ladies of the day, and there is a *salle de verdure* where they amused themselves, surrounded by a circle of great trees planted over two hundred years ago. It must have been beautiful then, but it is vastly more beautiful now that the trees have grown into towering giants.

The last occupant of the Villa before its transformation was the Duke de Nemours, son of Louis Philippe. After his death, the Villa lay in dust and cobwebs, the garden grew choked with weeds, and for almost a hundred years, no one cared what became of the shabby, old place. With the magnificence of the Park of Versailles, and the glories of the Grand Trianon and the Petit Trianon always available nearby, what mattered this untidy house and garden? No one thought of restoration until M. Sardou conceived the idea that Miss de Wolfe and Miss Marbury might buy it. They had been spending their summers in Versailles for many years, but, Miss de Wolfe says, "We had never dreamed of doing anything so audacious as purchasing a property from the French government!"

The purchase once accomplished, the restoration began. Given the old trees and walls, the long neglected Villa, and a fine flavor of history to build on, Miss de Wolfe has accomplished the reconstruction of a small domain that is as perfect in its way as any part of the great Park beyond its walls. There is nothing of the crowded, much-in-little effect. Everything has been carefully planned in scale with the limitations of the house and its garden. M. Pierre de Nolhac, *conservateur* of the Château, was so much interested that he looked up all the old records of the Villa and the old garden plans. First, the house was remade as nearly as possible true to the old plans, but with



From a delightful terrace, the outdoor dining-room, one looks out over the "tapis vert" to the trellis at the end of the garden



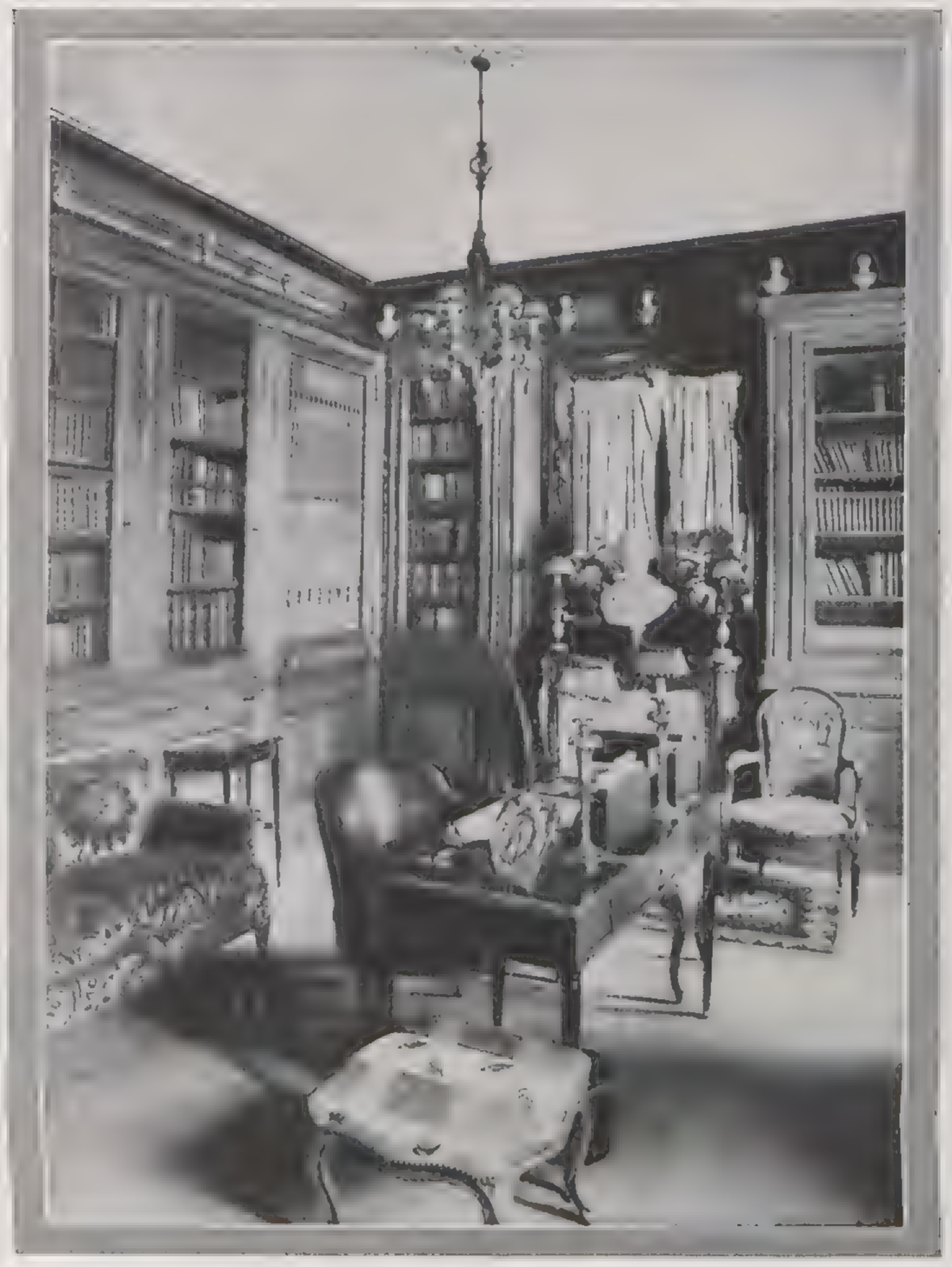
In her boudoir, Miss de Wolfe expresses her conviction that a large collection of pictures may be effectively placed on a very rich wall covering

such modern addenda as bathrooms. Then a little building, which M. de Nolhac declared to be one of the original cottages of the hamlet of Marie Antoinette, was pulled up beside the house and made into a guest house, with two bedrooms, a valet's room, and a bath. The garage gives a line of connection between the guest house and the Villa, and now the ivy has linked the three together.

THE PERFECT GARDEN

The entrance to the garden is through a gate of eighteenth century ironwork, and the stone wall that encompasses the place is surmounted by a rail of ironwork, completely covered with ivy and trailing vines. Great trees, planted before the days of Louis XIV, shut off the rest of the world. In one place, the trees divide and give a marvelous vista leading to the towers of the great Château. Through another break in the trees may be seen the roofs of the house of Mrs. Paul Morton, another American woman who has purchased an old French house. This house, also, was restored under the supervision of Miss de Wolfe.

The making of the garden at the Villa Trianon was much more arduous than the remaking of the house, but it was finally accomplished, with the assistance of M. de Nolhac and M. Sardou. Then, when it was as beautiful as a garden has a right to be, Miss de Wolfe conceived the idea of building a fine trellis at the end of the *tapis vert* so that they might dine on the terrace



The library is paneled to the ceiling in French walnut, to which time and rubbing give a more beautiful tone with every year

and look out at this out-of-door stage set with a fountain and old marbles, the gift of M. Sardou. The trellis was the work of several summers, for it was built and torn down and rebuilt several times before it satisfied Miss de Wolfe. Though it seems already perfect, the garden still grows. Last year the vegetable garden gave place to a long pool; now there is a *pavillon de musique* back of the pool; and next year will doubtless add new beauties.

A WORK OF GENIUS

The perfection of the place has come largely through Miss de Wolfe's genius for placing things. The house was not large enough for guests, so the little farmhouse was reconstructed and became a guest house. The house was too fine in proportion to be spoiled by additions, so a terrace was built to serve as an outdoor dining-room. Miss de Wolfe does not believe in huge pianos in small rooms, so she built a pavilion in the garden for music and dancing. There was no room for an indoor swimming pool, but the formal pool in the garden answers all the requirements of use and beauty. It is placed in front of the pavilion like a mirror, as the *tapis vert* is flung in front of the trellis like a carpet. Every rose bush, flower bed, tree, and statue is part of a careful composition.

The interior of the house is true to the period of its construction. In her New York house, Miss de Wolfe has used new things and old, assembling them as pleased her sense of

comfort and decoration. But the Villa Trianon is seventeenth and eighteenth century, inside and out, save for such sensible modern things as baths and books, and many little luxuries of which Marie Antoinette never dreamed.



The decoration of the dining-room, like that of the salons, is based on the idea that this is a house in a garden and that flowers are the natural decoration

HOW THE VILLA IS PLANNED

The plan of the Villa is very simple. A long hall runs through the middle, with dining-room and servants' hall on one side, and connecting salons on the other. The terrace stretches across the back of the house, and long, French windows connect it with dining-room and salons. The woodwork of the salons is of the period of the Regency, and the old furniture is covered with a Jouy linen printed from the original blocks. In one of the salons there is a group of windows overlooking the garden, and on the wall directly opposite this garden vista, there is an old tapestry which repeats the scene in the garden. As one looks into the room from the terrace, one sees the garden in the tapestry, and seated on the long sofa under the tapestry, one looks out into the living garden. The floor in this salon is covered with an India carpet, woven in an old Paisley design in blue and white. The salons are all fresh and full of sunshine, with much light paint and gay color, and an abundance of chairs, sofas, and small tables. Lighting fixtures are placed where they give service, flowers are everywhere, and there is no ostentation in any of the rooms.

The dining-room, which is also on the ground floor, is a fine example of simplicity in decoration. The paneled walls are painted old-blue, the large Savonnerie rug has much blue and cream in its design, and the cream colored curtains have quaint blue taffeta valances above them. A console of Caen stone is placed against a mirrored wall, and an old gilt clock hangs against the mirror. A wall fountain, also in Caen stone, has been built into another wall. It is a copy of an old fountain, and is always banked with rose and blue flowers. The overmantel decoration is a mirror surmounted by an old painting of fruits and flowers, and on the mantel-shelf stand marble jars of real flowers. The table is of wood, painted cream white, and has a glass top placed over old Venetian lace. The Bordeaux chairs are covered with blue and cream *petit point*. A folding screen of Spanish leather stands at the service door. This room, like the salons, reminds one that this is a house in a garden, and that green things and flowers are the natural decorations.

The library, a small room, grows more beautiful every year. It is paneled to the ceiling with French walnut. When this paneling was first purchased, five years ago, it was very light in tone. It is treated once a year with a good rubbing, and with each rubbing its color deepens. The main color of the library is the brown of the paneling, and much green is used with it. The small couch, shown in the illustration at the bottom of page 46, is upholstered in old, stamped velvet in dark green. The window curtains are of green shot silk. The books are covered with light lattices of gilt wire. A plain, brown rug covers the floor, and there is a little, old Savonnerie rug in front of the fireplace. The shelf that runs around the room just beneath the cornice is used to display a collection of small, eighteenth century busts of philosophers, and a number of Chinese porcelains.

THE MOST INTERESTING ROOM

The most interesting room in the house is Miss de Wolfe's boudoir. This room expresses Miss de Wolfe's conviction that a large collection of pictures may be placed advantageously on a very rich wall covering. These walls are covered with an old Italian damask striped in salmon pink and green, and pictures of every sort are hung against this rich background. The large painting above the *lit de repos* is a portrait of the Duchess d'Albe. Prints and paintings all find place on these walls, yet the tonality of the room is very beautiful. There are no reproductions here; everything in the room is really old. The *lit de repos* is covered with old, green damask, and the cushions are of sixteenth century velvet. The large chair covered with Chinese brocade was in the exhibition of the Musée des Arts Décoratifs. The desk against the wall is of old, green lacquer with bronze mounts.

The smallest room in the house is Miss de Wolfe's bedroom, an extraordinary little box of a room with woodwork that came from the Trianon, a little gilt bed, and simple hangings of rose and cream shot silk. The other bedrooms are simply furnished with painted furniture and Jouy linens, and graceful chairs and tables.



The Villa Trianon from the perfect garden, and a glimpse above the treetops of the house of Mrs. Paul Morton

The ROYAL HUNT *in a* REPUBLIC

Democratic France Maintains Inviolate That Sport Royal of Feudal Kings, the Chase of the Antlered Stag, with All the Olden Brilliant Ceremony, the "A Cor et À Cri," and the Gay Shout of Sovereign Days



A many-spired hunting-box of the château country

THERE is but one sport worthy of us, cry the aristocrats of France, as they follow the wild deer through the forest and shout the slogan of the royal hunt of old times, *"la chasse à courre, à cor et à cri,"* for the code and tradition of the hunt are the same now as they were during a thousand years of royal reigns.

Only in France has stag hunting with the hounds preserved inviolate its ancient character. The virile chase, once the prerogative of the royal family and of the seigniors of the court, is faithfully clung to by the old French nobility, who find in it an embodiment of their inherited idea of sport.

Even in sport-loving England, there is left but a shadow of this royal pastime. Only one stag hunt, that of Somersetshire, can rank at all with the hunts of France, while the famous "drives" of the German Emperor have little in common with the *chasse à courre* in France—the cross-country hunt of a stag of ten-pointed antlers, behind half a hundred of the "white dogs of the king," as the French stag hounds are still affectionately called.

A TRULY ROYAL HUNT

There are now in France nearly four hundred hunts known as the *laisser courre,* and interest is so far from dying out that new hunts are being organized every year; and while democracy, according to the aristocrats of the Faubourg Saint-Germain, has tainted everything and invaded even the kingly hunt of the deer, this still remains the most popular and most representative sport of the old nobility.

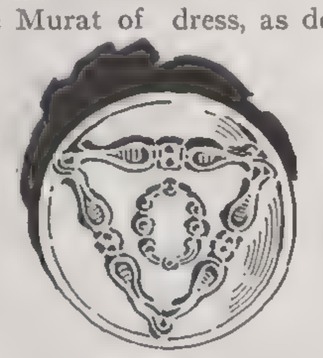
The *rallie* Chantilly is the last of the truly royal hunts in France, with a prince, his royal highness the duc de Chartres, for Master of the Hunt. At the time of the exile of the House of Orleans to England, he secured possession of the estate, and since then the *rallie* Chantilly is the one hunt which still has the privilege of the forests in the Chantilly domain which extends almost to the gates of Paris.

The *rallie* Chambley is another of the well-known stag hunts of France, which has become famous under the fostering care of the princely Murat family, which has a picturesque hunting-box in the valley of the Oise.



The marquis du Suart sounds the fanfare which announces the distribution to the eager pack of their hard won feast

This *rallie* has produced some of the most courageous and untiring huntsmen of the time, and every Prince Murat of the line has been a renowned *"bouton"* of the hunt of this distinguished family. The Murat stag hunt has been popular at all times with Americans of Paris society, and especially since one of its members, Prince Michael Murat, brought to France his charming American wife, formerly Miss Helena Stallo.



The hunting button with embossed "O," worn by the House of Orleans

The *grandes dames* of French society are as ardent enthusiasts of the hunt and hold records as brilliant as their ancestors, who in brocades and gold-laced velvet habits, with picturesque hats of sweeping plumes, rode out gaily in the gorgeously staged hunts of the reign of François Premier and Louis the Magnificent. Prominent among these Frenchwomen is the Dowager duchesse d'Uzès, who is not only one of the most enthusiastic huntswomen of France, but who enjoys also the distinction of being the sole woman Master of the Hunt in that country. She is the head of the *rallie* Bonnelles, as her hunt is known, and is the recognized authority on all that pertains to the code of the hunt. Through her connections in the past with the reigning families of France, she continues the best traditions of the old stag hunt. Besides these claims to fame, this Duchess of the old régime is a brilliant woman whose opinions, not only in the science of hunting, but on questions of the day, are quoted on all sides. In her salon are seen many of the notable members of the American colony in Paris, for she is brilliantly of the modern world. Yet by reason of her relationship with the royal family of France, she spent five hundred thousands of francs out of her private fortune at the time of the last serious effort to restore the House of Orleans to the throne.

HUNTING WITH THE DUCHESS D'UZÈS

The *rallie* Bonnelles requires special dress, as do many of the other hunts in the near neighborhood of Paris, which permit the flâneurs of the boulevards to stroll about and be admired and envied, *pour les bottes,* as the saying is. It is a strenuous affair carried out, as nearly as may be, on the old order. There is no waiting around until the hounds happen to drive the stag in one's direction; it is not a rendezvous merely for society platitudes and flirtations. It means hard riding in the wake of the energetic Duchess, through the rough forest, discarding paths and roads, maybe until dark, and often the



A gathering at the church on St. Hubert's day to see the blessing of the pack. In the foreground, from left to right, are the prince d'Orléans et Bragance, comtesse de Clermont-Tonnerre, Mlle. Roland-Gosselin, and Mme. Alarez Taillefer



From left to right are M. Pierre Portefin, prince Charles de la Tour d'Auvergne, vicomte de Rochefort, M. Plocque, who owns the château de Cernay, prince Henri de la Tour d'Auvergne, and M. Calmann-Lévy arriving for the meet by motor

relinquishment of a luncheon, until finally the gallant beast is brought to bay.

VISITING THE KENNELS

Particularly favored guests and members of the house party at the château are taken early on the day of the hunt to visit the kennels. The history of the famous cross-bred Vendean hounds of the Duchess is linked with that of the royal hunters of the French kings. Her dogs are the lineal descendants of the famous white stag hounds of Louis XI. and remain to-day the last of the royal line of the hunting-dogs of France.

The great St. Hubert bloodhounds are coming into vogue again after a lapse of some hundreds of years, but they will never be popular for the *chasse à courre*. They have a marvelous sense of scent, but they go at a jog trot; in this rapid age even hunts must go with a vim. It was the custom of hunters of old days to spend two or three days on a single hunt, and then these wonderful St. Hubert dogs, which could pick up the scent of the same stag on the following day, were the most desired. The hunt now must be finished in time for luncheon, or certainly in time for the afternoon cup of tea. Besides, the St. Huberts have no vocalization, and vocalization is desirable.

The kennels of stone, with cement floors and an abundance of running water, are kept as scrupulously clean as a drawing-room. There are several *valets de chiens* who must be with the dogs day and night, sleeping within earshot. Between hunts the dogs are vegetarians. A bread and vegetable soup is their principal nourishment that they may be the more eager for their tragic banquet when the hunt is over. They are given a weekly bath, and a skilled veterinary is in charge of their health.



The princesse de la Tour d'Auvergne and the prince d'Orléans et Braganee, riding through a village on the edge of the forest, on their leisurely way to a hard day's sport



The comtesse de Béthune Sully, whose husband owns a famous pack, driving to a hunt in a light hunting trap, the "pill-box Américaine"



The marquise de Roche sounding the recall from her hunting cart



The marquis de Noailles holds by the antlers the desperately wounded stag, which has taken refuge in the water, and with the most eager of the hunting pack swimming behind, brings it to the shore

BLESSING THE PACK

Though St. Hubert hounds are not in favor, St. Hubert remains the patron saint of the hunt, and on St. Hubert's day, on the third of November, there always takes places the ancient and interesting blessing of the pack, a ceremony which officially and auspiciously announces the opening of the hunting season. On this day the members of the château house party, and the sympathetic folk of the neighborhood, betake themselves to a special service in the parish church. The priest, in his canonicals, stands on the steps of the church before the sacred portal of which have been gathered the hounds, corralled by the *piqueur* and his grooms in full livery, and the churchly blessing is bestowed to insure good fortune for the coming hunting season.

To ride to the meet of the *chasse à courre* is the great event of château life. All the smart set of the countryside are there in hunt attire; those who are actually members of the hunt in the traditional blue and silver, and the other

(*Continued on page* 126)

PYRENEAN DOGS — *their* PROGENITORS *and their* PROGENY

From Their Ancestors Who Guarded Sheep in the Pyrenees, These Dogs Inherit Hardiness and Frugality, and Beauty of Build and Markings

By LADY SYBIL GRANT

SOME people miscall the Pyrenean dogs "sheep-dogs," but they have never really been used as such in the sense in which we employ the term. Theirs is one of the oldest known breeds, and their duty was formerly to guard the flocks from wolves. When the wolves died out the dogs were not carefully kept, with the result that it is now difficult to find a really typical, thoroughbred specimen in his native country. In their own country they also suffer from inbreeding, and I took great trouble to choose and import several distinct and unrelated strains. When tourists first began to invade the Pyrenees they fell in love with the fluffy puppies and bought a great many of them—usually killing them by kindness—so that their number has been diminished in this way also.

FOOD AND EXERCISE

An important point about the Pyrenean dogs is that they are "the poor man's dog of the Pyrenees." That is, they are neither large feeders nor are they expensive to breed. For instance, when caravaning with me, they do very well upon a couple of dog-biscuits each a day and an occasional drink of milk. At home this fare is varied by meal and gravy. I give meat only for a medicine —as when puppies are on the way.

For exercise, the ordinary constitutional necessary to a human being is all the dogs require. The objections raised against keeping big dogs, consisting of expense as to diet and the amount of exercise necessary, can scarcely be said to apply to Pyreneans. In my kennels the dogs lead a very simple, unspoiled existence and are, therefore, as healthy and hardy as dogs can be.



Lady Sybil Grant arriving at the "Ladies' Kennel Club Show" with her Pyrenean dogs

The photograph at the right in the middle of the page shows a group of puppies by Milanollo Pastome and Milanollo Pastomette. The puppies are like large, soft balls of wool. The hair of Pyrenean dogs in general is much more like fleece than like the usual dog hair. It is of a dense quality, however, that resists rain without presenting the shaggy appearance that one usually connects with the coats of long haired breeds. The puppies shown went, when they were old enough, one to the head of a woman's college, two into Scottish homes, and the other one to ex-Queen Amélie of Portugal. The only one I have seen since they grew up is such a magnificent specimen that I can not but regret his owner's decision that he is not to appear upon a show bench.

The oval photograph on this page was taken as I led my dogs into the "Ladies' Kennel Club Show," at Horticultural Hall, London, in which Milanollo St. Amant, the white dog in the lead, was pronounced the best foreign dog which was shown in the exhibit.

A CASUAL, PEKINGESE BYSTANDER

A small Pekingese who always looks upon the affairs of my Pyreneans with sympathetic interest is the property of my kennelman's wife. Although it is well known that good dog mothers are much averse to having their dog friends enter the puppy house, the Pekingese has proved an exception to this rule, and it is most amusing to see her stroll in and look gravely at the new-born puppies, while the big, white mother stands quietly by, actually seeming to await her criticism and congratulations.



Lady Sybil Grant and a group of her "mountaineers" at their Roehampton home



A family of puppies as soft as toy woolly lambs, one of which went to live with Queen Amélie when he was old enough



Milanollo Néthou, the aristocrat from his well-set, luminous eyes to the tip of his feathery tail

Milanollo Néthou, whose photograph appears at the bottom of this page, is snow-white with lemon colored ears. Dogs of the Pyrenean breed are all-white, white with lemon colored markings, white with brindle markings, or white with gray markings. Black markings are taboo, although dark tips on the hair are much admired. This dog's strong jaw, the width between his small ears, and his large, dark eyes are especially fine points. These points may be better judged from the photograph at the left at the bottom of the page, in which his double dewlaps and long feathery tail may be seen also. Milanollo Néthou was a very poor-looking youngster when I chose him in the Pyrenees, but he is extremely vain now and loves the admiration he receives.

The friendliness of Pyreneans is a charming trait. One of my dogs once walked into a neighbor's cottage garden where the previous tenant had been his kind friend. The new tenant, rather surprised at his advent, did not ask him inside, so the dog returned home at once. Next day, the new tenant found, on entering her kitchen, my dog, Milanollo Pastome, gravely standing beside her baby, unable to escape because the baby had both arms tightly clasped around his neck and refused to let him move. After this, invitations to my dogs were never lacking.

SEEN *in the* SHOPS

Show-cases and Counters Display Hats, Gowns, and Suits, and Blouses to Captivate the Spring Fancy of the Shopper



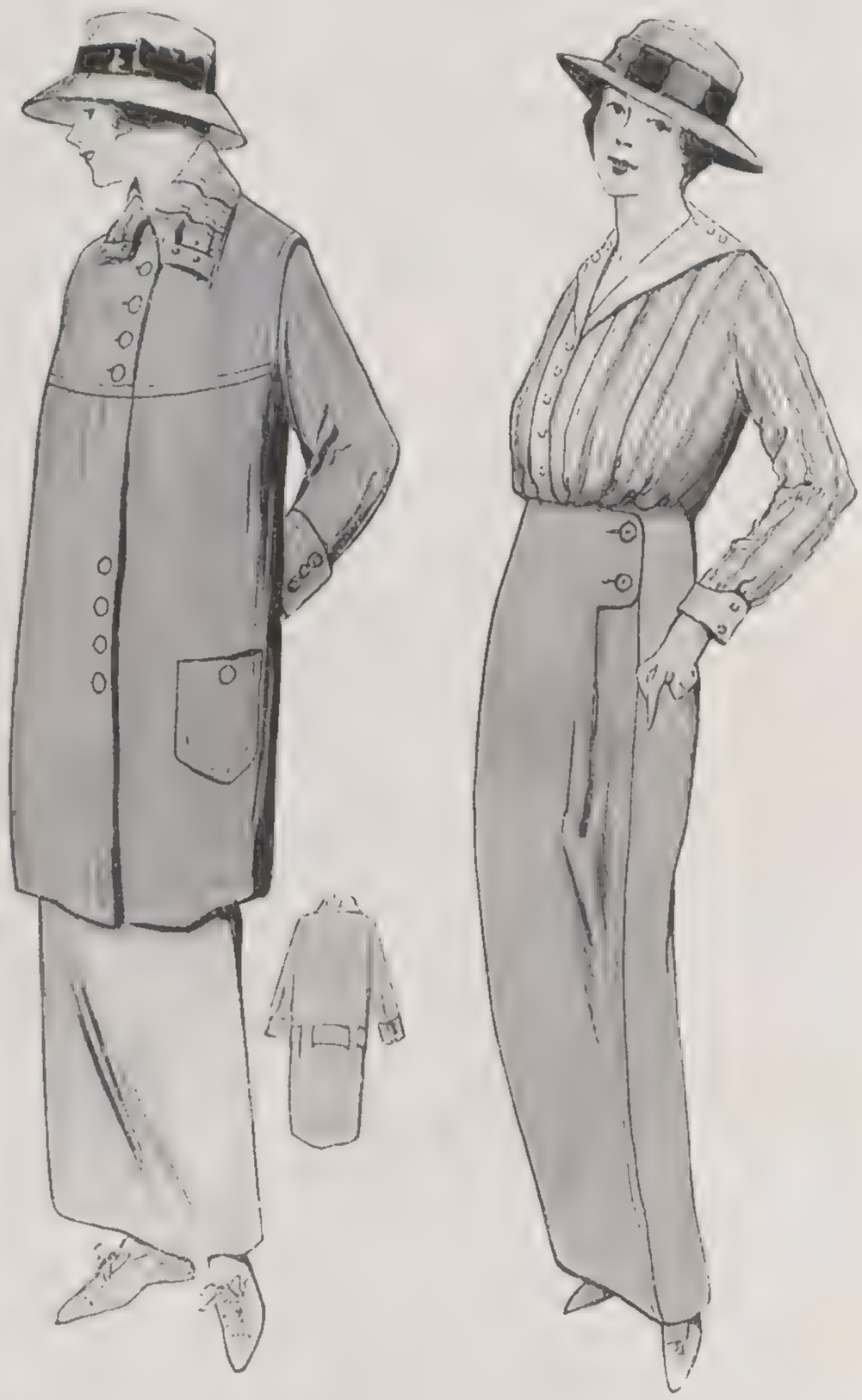
Hat and suit are smart, without exaggeration, and becoming to many types. Hat, $8.50; *suit,* $35

EVERYTHING indicates that the fashions of this spring season are to be successful. They are finding favor largely because of the unusual diversity of styles offered, and the fact that the drapery which they advocate has not been advanced as a sudden innovation—the first representatives of a startlingly new mode are rarely received unqualifiedly—but is the result of a gradual evolution of six months or more which has prepared the shopper for what she will see during the coming six months. There is by no means a single fashionable silhouette to which one must conform; on the contrary, there are so many attractive modifications of the main features of the season's fashions that little excuse is left for her who is not becomingly and smartly gowned.

THE BECOMING SUIT

The suit which appears in the upper left corner of this page expresses several of the new tendencies, but is above all very wearable, possibly because it retains a general simplicity of outline that is likely to be becoming to all types. This suit is shown in both men's wear serge and in the new and well-liked gabardine. It has a skirt with just enough front drapery to puff it out a bit below the hips on each side, and a tunic which is noticeably longer in the back and has the new, decided flare that allows the under side to be occasionally glimpsed. The panel of this tunic is cleverly designed to continue the line formed by the revers of the coat and form a background for that part of the vest which appears below the belt. The vest of Roman-striped satin is essentially of the spring of 1914, for it differs in shape from those of 1913 and is much more daring in color. Fashion has so advanced this season—if an advance it is—that it insistently demands a bold dash of color in vest or collar, and often as the main tone of a frock. The Roman-striped vest in question continues up on to the collar and ends in two points in the back. The half belt is becoming to the figure, as is also the shoulder dart, which under the odd treatment here becomes an ornamental, V-shaped inset. The three-quarter-length sleeves are set into deep armholes which, as unfortunately is many times the case, are not too full.

Outstanding rosettes and a band of moire ribbon trim the little black hemp hat which accompanies the suit. This hat has many possibilities and may be worn straight, as illustrated, or pulled down to one side; like most hats of the last few seasons, it stipulates no particular way in which it must be set upon the head. The small, slightly mushroom brim helps to make this hat a good one, for it forms an attractive frame for the face. This model is shown not only in black straw, but in any one of several fashionable colors.



A charmingly colored coat of the new golfine and a panama hat may be worn prettily with the white gowns of summer. Hat, $10; *coat,* $29.50

A waist of Roman-striped silk and a plain white skirt make an attractive costume. Waist, $3; *skirt in linen,* $9.50; *in flannel,* $10.50; *hat,* $10

ROMAN-STRIPED SILK AND ITS VARIED USES

Another exponent of the vogue of Roman-striped silks is the dress shown at the upper right corner of this page. Here the soft colorings of the striped silk are offset by the material of the skirt, one of the figured moires introduced this winter, which have so far escaped becoming common, because, without doubt, of the impossibility of copying them cheaply. This frock is conservative in cut, which it should be—the latitude allowed in materials demands that no further liberties be taken—and yet nothing of smartness is sacrificed, for the drapery at the back, topped by the becoming softness of the large bow, is distinctly a feature of this season. In many of the prettiest frocks the back has the trimming with very little on the front. The waist of this gown is as simple as the skirt; its prettiest features are the touch of black moire against the écru lace yoke, and the long, tight, well-fitting sleeves with their oddly shaped cuffs. The hand-decorated china buttons which reproduce the Roman colorings of the silk contribute to the general attractiveness of the gown.



In this gown which sells for $49.50, *the result justifies the daring combination of Roman-striped silk with moire*

THE GOLFINE COAT AND THE PANAMA HAT

Golfine, the new material with the velvety appearance of corduroy, has caught the popular fancy largely because it is shown in such beautifully soft and entirely new colorings. Its effect has been copied in various materials, and both the original and the copies are shown in separate coats that will be used over light dresses and for steamer wear a little later. The one shown at the left at the bottom of this page, of the original golfine, may be had in any number of lovely tones, none prettier than a new shade, something between a salmon pink and a yellow, which is called *pêche* for want of a truer name. The coat is lined with a beautiful, Roman-striped silk, a bit of which shows on the collar. Such a coat is exactly the right thing to wear over an all-white costume.

There are panamas and panamas—but few that are correct. The one illustrated with this golfine coat, while not in any way unusual, is a model that has been improved this year in both crown and



Of handkerchief linen, with all the chic and daintiness of Paris, but at the unimported price of $7.50

brim, and is one of the best shapes shown, if, indeed, it is not the most popular of all. It may, of course, be worn at any angle desired, but its claims for favor lie in the height of the crown—which has been carefully considered and is high enough to allow the hat to fit well down on the head—and in the brim which is just wide enough to shade the face and has the becoming mushroom droop. A plain grosgrain ribbon is used for the band.



A cool, simple wash waist in écru, embroidered batiste and crêpe, $3.75. *Hat,* $5.95

The new waists of the season show few points of novelty, but these few are so distinctly a departure from the ordinary that attention is immediately called to them. One noticeable point is the use of colored wash materials, principally colored handkerchief linens. This is, in a sense, not entirely new, but its acceptance in America is a feature of this spring. Paris has labored faithfully to force colored waists into favor here, but never before have they been so generally worn as they are this year. One of the developments of this new delight in color is the Roman-striped wash waist in lovely, soft silk, which has supplanted the once fashionable plain-striped wash silk blouse for sports or morning wear.

THE GLADSTONE COLLAR

The second new feature in waists is the Gladstone collar, as some one has aptly christened the decidedly flaring collar which appeared in Paris in the late winter and was shown in the January 1 number of Vogue. As a separate collar, for chemisettes and on simple blouses of handkerchief linen, it is shown in a variety of styles—some more or less exaggerated, others decidedly smart and wearable. It took six or seven months for this collar to find favor even in Paris. As will be remembered, it was launched last summer by a very smart establishment which shows few but decidedly distinguished blouses, and at first its success was doubtful, for only the venturesome dared wear it. Now, however, it is quite one of the features of spring waists.

A STRIPED BLOUSE

Among the blouses illustrated in this article is a Roman-striped, wash silk model combined with white wash silk, sketched at the right at the bottom of page 51, and shown in a variety of dainty colorings. Accompanying this waist is a decidedly practical, but nevertheless smart, skirt which is fastened quite frankly at the side front by two big buttons. It comes in either white linen or white flannel, and it may be used for general morning wear in the country, on shipboard, and so forth.



The favored, Gladstone collar of soft lace, organdie, or linen. Price, $1.95

The panama hat shown with this costume is an admirable one for the woman who looks her best in a straight-brimmed hat. It is trimmed with a two-toned, crocheted band—one of the best of this year's treatments of panamas.

BLOUSES OF HANDKERCHIEF LINEN

Perfectly copied from its French predecessor, and shown for the first time in the January 1 Vogue, the handkerchief linen blouse sketched at the upper left on this page, is another indication that it does not take New York long to adopt the newest French ideas, if only it approves of them. This blouse with its fine entredeux and softly laundered plaits in the front and back is so essentially French that one is instantly deceived into supposing that it is handmade and is priced accordingly high. The quality of the handkerchief linen is excellent and the workmanship is very fine, so considering these facts, its price is surprisingly reasonable.

Also of handkerchief linen, but in this case in a lovely rose, a soft lavender, or the very smart orange so much used this year, is the blouse which appears at the upper right of this page. It is distinguished by the absence of any but the flattest trimming—a pretty boyish collar and a front of white handkerchief linen buttonholed in a Wall of Troy design and prettily stitched by hand inside the edge. Pearl buttons, matching the color of the blouse, ornament it in front, and a frill stitched like the front trims the sleeve. The materials are remarkably fine, and the colors are the soft, lovely tones so often found in handkerchief linen.

The attractive purple hat shown with this waist is boat-shaped. It is of fancy straw, with a soft taffeta crown, and has a simple trimming of two taffeta fans which stand out quite impertinently at the front and back. As it is developed in black and in any color, it makes an excellent hat for practical wear; one that stays on the head well, and that will stand hard use.

A SUCCESSFUL COPY

The waist sketched at the lower left of this page is an exceedingly clever copy of a lovely, écru chiffon blouse. Not a bit of the original charm has been lost in making it into a wash waist at less than a fifth the price of the chiffon model. Such an adaptation is so seldom well carried out that it deserves mention. In this case a very fine crêpe, quite like a Georgette crêpe, in the same delicate écru as the original chiffon, has been used, and écru-embroidered batiste has been substituted for the original embroidered chiffon collar. The vest has a bit of tucking which does not show in the drawing. Worn with a fine underbodice, this waist has all the distinction which the original model possessed.

The small black hat accompanying it shows the height at the back which is a decided feature of the new millinery. Here it is achieved by a plaiting of moire ribbon which follows the line of the brim. The brim is dented at the side front and side back to give it more of a point; these dents seem to be held by the two jet buttons that trim it. Like the other hats shown, this one may be had in black, white, or colors.

A TWO-MATERIAL BLOUSE

The blouse illustrated at the lower right is one of those sheer, white ones so tempting because of their charmingly cool appearance; besides, they are very apt to be becoming. In this blouse ornamentation is achieved chiefly through the use of two materials, which is, by the way, a development frequently seen this season, and better understood by American makers than ever before. In this case a very fine fancy crêpe forms the body of the waist and a great part of the sleeves, and is combined with a fine white voile which appears in the yoke. The yoke shows a new shape at the back and continues down the sleeves. The voile panel of the waist is hemstitched, and the pretty rolling collar and chemisette are of a fine imitation Mechlin lace, which is seen on many French waists.

One of the ever-fashionable wing hats, which appear in a new guise season after season, is illustrated with this blouse. It may be had in the original straw, of an American beauty shade, or in any other color to order. The quality of the wings is the best, which is a point to be well considered in buying wings, for cheap ones are not likely to give good service. This hat is in a very shiny split straw which is appearing for the first time this season.

The little collar shown at the center of this page is on the order of the Gladstone collar which is now being worn. It may be had in the soft Malines lace which formed the original of the sketch, or in organdy or linen, and it will aid nicely in freshening up an old blouse or a frock, especially if combined with an ornament such as is suggested here by the artificial rose.



A hat of purple straw, price $5, *harmonizes with a handkerchief linen waist of pale colors,* $4.95

Note.—Addresses of the shops will be furnished on request, or the Vogue Shopping Service will buy for you without charge. In ordering garments of any kind it is well to remember that all sizes and colors are not always in stock, in which case the models will be made to order and a week or ten days may be required. Address Vogue Shopping Service, 443 *Fourth Avenue, New York*



The popular idea of combining two materials is developed in this waist in voile and fancy crêpe, $5.95. *Hat,* $28.50



To show that art is not always at war with practicality, Chéruit fashions a three-piece suit of dark blue taffeta which illustrates many of the latest whims of fashion art and yet presents a whole as conservatively practical as could be desired. Below a waist of dark blue chiffon, detachable from the white linen underwaist, is a skirt which drapes up toward the back and supports a tunic which accentuates the fulness of the skirt at the hips. The jacket, shown in the small sketch, is cut with raglan sleeves and girdled with a narrow quilling

Not a reproach to "frillism" but an announcement of independence of it, is this suit of dark blue serge. Stitched revers extend into a collar which droops at the back instead of flaring as others do, and is overlapped by a lingerie collar. The short jacket, which makes no ado about the manner of its ending in front, terminates in the back under a snugly buttoned strap. The tunic of the skirt is without any superfluous fulness—just a flare. The vest is of white satin and the ball buttons are of black crochet. Models from Bergdorf and Goodman

For wear over the one-piece dresses of the spring comes a dark blue taffeta coat, narrow at the top but with a loose armhole. The blue velvet collar, which extends generously to the high waist-line in front, narrows in back to lend greater contrast to the fulness of the coat at the bottom. The flare about the bottom is attained by a flounce which grows wider and wider toward the back where it is held in place under three restraining cordings, one of which extends to meet the collar in the front and furnishes a base for the blousing of the coat all around

TWO SUITS WHICH, UNDER THE GUISE OF IMPECCABLE CONSERVATISM, INTRODUCE THE LATEST FASHION NOTES —A FRILLY TAFFETA COAT FOR AFTERNOON WEAR

APPAREL *for the* COUNTRY SPORTSWOMAN

Whoever Would Follow Spring to Wood and Field Must be Dressed to Meet the Caprices of the Spring Weather

MANY women go to the country without the right kind of clothes, and in consequence, they suffer from the cold and lose all the pleasure of country sports because their skirts are too tight, their shoes too thin for walking, and their hats were never meant to face wind or rain.

For the sportswoman, comfort and freedom of movement are essential, and the most appropriate way of dressing is the smartest. For golf or walking in the early spring, a wool suit is indispensable. This should be cut on practical lines, with a loose coat and a skirt which is short and not too tight. Tweed, cheviot, and knitted wool cloth are excellent materials for such suits. The wool cloth, which comes in gray and brown mixtures, is especially satisfactory for the purpose, as it is very light in weight, yet is warm and almost as elastic as a knitted sweater. With these walking suits, black silk knickerbockers are far better than petticoats, and the nicest blouses are of plain, heavy, China silk. With these, soft collars and ties or simple, flat collars are most suitable.

Walking boots should be heavy and serviceable. Tan ones are preferable, as the polish wears off the black ones too readily. Even with these heavy boots, high rubbers are a necessity for those who like to walk in the rain, or who enjoy a cross-country tramp on those enticing spring days when all the country is ideal, except the footing. The hat should be of that kind which is careless of wind or weather, and it is well to remember, in selecting it, that the spring sun can be a very hot one, and provide enough of brim to protect the face. Thus equipped, a woman is ready to walk, golf, or climb, and she will win the maximum of pleasure from all of these things, through the subordination of beauty to practical usefulness.

With the coming of spring, interest in tennis revives, and it is often desirable to have a tennis suit before the weather is warm enough to permit the use of cotton or linen. For a suit of this kind, a rough wool cheviot, ivory toned, is a good choice. The skirt should be cut on straight lines, and is usually plain, though it may be trimmed with pearl buttons or a similar decoration. For the coat, the modified Norfolk is an excellent model, for it gives ample freedom and yet is smart and trim.

With the tennis costume illustrated on this page, is a hat which is an excellent model for country wear. It is of that lightest of straws, leghorn; the crown is blocked to octagon shape, and has a rolling brim which is wide enough to shade the face, yet narrow enough to avoid catching the wind. The trimming consists of a crêpe scarf draped about the crown.

The indispensable sweater has of late added smartness to its many other virtues, and is to be had in a great variety of pleasing models. The silk sweaters are especially attractive, but they are not as warm as those made of wool. The sweater illustrated here is of French, wool tricot, trimmed with a gaily patterned woolly material, and is made yet more gay by buttons of vivid red which match the prevailing tone of the trimming.





The sweater that grandmamma used to knit can claim but distant kinship with this gay garment with its matching cap



Trig before the tennis game and trig and wisely warm after it, is this suit of rough, white cheviot, cut on the tried and true Norfolk lines. Suits from Abercrombie & Fitch Co., and hats from Knox



Over the golf links or cross-country for a walk, such a knitted wool cloth suit as this is desirable. Commodious pockets and a stride-wide skirt, a hat that fears not wind nor weather, and stout gloves and shoes are appreciable details of this genuinely sportsmanlike costume

SMART FASHIONS *for* LIMITED INCOMES

Finding the Actual Cost of a Suit or Gown by Dividing the Expenditure That It Demands by the Number of Occasions Which It May Be Called upon to Serve

IF the color is well chosen it is a simple matter to plan a gown that will do double duty. The two illustrations at the bottom of this page show how easily an afternoon dress, suitable for luncheon, bridge, or calling, may be transformed into an evening gown. As shown at the lower left, the frock of dark brown, soft satin, with the upper part of the skirt of chiffon to match, is made on a foundation. The skirt is separate from the waist, and is mounted on a high belting to which it is slightly gathered all around. The surplice bodice is of satin, and has a collar of white handkerchief linen, which is perfectly plain except for a cording at the edge. With the gown is worn a black straw hat trimmed with a bow of black velvet ribbon. This year fashion sanctions light spats, and with this costume light tan spats over patent leather walking slippers would be very smart. Light spats are especially pleasing in the first spring days when one is glad to leave everything somber behind. To transform the costume just described into a very chic dancing frock, the skirt is used with the bodice shown at the lower right of the page. This bodice is entirely of brown chiffon, mounted on a flesh colored foundation and finished with a line of brilliants around the sleeves. The satin girdle with a splashing bow is in one of the shades of reddish purple known as begonia. The slippers are of brown satin with rhinestone buckles, and the plain silk stockings are begonia colored. This same dual idea may be developed in various color schemes, such as black and white, purple and amber, or the new Roman gold, or dark blue and bottle green.



Cut in several sections a cloth suit such as this might well fit the exigencies of remodeling



Jauntiness takes the place of expensive elaboration in this suit of ratine, trimmed with linen

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, the patterns of models published under this department at the special price of $1 for a separate skirt, jacket, or bodice; $1.50 for a three-quarter-length coat, and $2 for a suit or gown

SPRING SUIT MODELS

There are certain especially good suit models for the spring season, and the one shown at the right at the top of this page seems to be one of these; it has that jauntiness of outline which harmonizes with the spring mood. The material is a dark ratine with collar, cuffs, and belt trimming of cream colored linen. The short jacket opens over a plain blouse of white voile, plaited fine like a man's evening shirt. The cut of this skirt is extremely becoming to the figure. Its seams meet in a point just above the knees and there is no suggestion of bagginess on the hips, as the fulness appears only below them. Nothing more elaborate than this will be required for street wear in the early spring, and this model is an excellent one to copy.

At the left of this costume an extremely smart and somewhat more elaborate suit is sketched. Cotton ratine in tan or gray would be excellent for this suit, for ratines are to be very popular this season. They have proved to be more reliable than duvetyn, and are particularly attractive in the new weaves, which are in plaids and checks that give the effect of wool. If this particular model is desired in a woolen rather than a cotton fabric, it is admirably adapted for development in blue serge of a light weight. The jacket is one of the most successful designs of the season on account of the long back panel, which gives a much better contour than when the coat is short all around.



In the twinkling of an eye a demure satin frock may be metamorphosed into the evening gown shown opposite

TO SAVE WEAR AND TEAR

A clever contrivance which will be of value to the woman who must save her clothes as much as possible from wear and tear, is a device to fit inside the coat, so as to keep the collar from soiling a light waist. It is so made that it gives the pretty effect of a fancy waist. It consists of a piece of five-inch, white moire ribbon that goes across the back of the neck and folds in a deep V at the front with the ends tucked under the girdle. The ribbon is turned back on itself for two inches, and lace—an inch-wide Valenciennes—is frilled on at both edges. The folded edge of the ribbon shows at the opening of the coat, and where it crosses at the bust it is completed with a lace bow cravat. To make so wide a ribbon fit about the neck it is slashed four times from the lower edges, leaving two square tabs which are, of course, outlined in lace. This device is not only perfectly practical, but it is extremely good-looking and does not suggest the trick of its use.

MATERIALS OF THE SPRING

Chiffon is a material that never fails to befriend the small wardrobe, and its virtues should be kept in mind at the beginning of each new season. Especially now that plans for summer gowns are crystalizing, it must not be overlooked. It should by all means be substituted in the wardrobe of the woman with a limited income for the lingerie frock, the place of which it admirably fills, as it possesses the virtue of being useful throughout the winter as well as the summer. It is as modish as any other fabric, and is particularly charming in such tones as amber, absinthe, the new sweet pea, and the new Roman gold. There are countless models which may be developed in chiffon and need not be trimmed at all save for some bit of lace at the neck and a sash or girdle of one of the new embroidered ribbons.

Among the new materials there are many that are fascinatingly novel, but few that are moderately priced. One, however, that is both charming and economical for a traveling or street suit is known as bedford brocade, a fabric of cotton foundation with a decided cord and an allover self-tone design. It comes in a particularly good shade of blue, very nearly an antique blue, which is admirable for constant wear. Any color, however, is to be had in this fabric, which is light weight and cool, but not flimsy.

EASILY COPIED SUITS

An admirable jacket for light weight, summer materials is the one sketched in the suit shown at the left on page 56. This suit of dark green ratine has a high girdle of black satin, which shows at the front of the jacket as a waistcoat. Black satin shirred on cords is brought across the waist-line in the back, and then extended upward from the underarm about half-way across the front. The skirt model is one of the most sensible of the season. It is cut wide enough to allow full liberty in walking, but makes concession to fashion in the slight drapery above the ankles. Over the hips is an adjustable tunic that is attached to a high girdle, and may be worn when one wishes to appear in a somewhat elaborate costume, or may be omitted at other times. Without it the jacket and skirt give the trimmest sort of costume for shopping or traveling.

At the right of this suit is sketched a very smart suit which, worn with a nice blouse, would be appropriate for any



The separate skirt of the frock shown opposite as it appears after six o'clock, combined with an elaborate bodice



The secret of the flaring collar that can upon certain occasions be folded to lie nearly flat

daytime function. As has often been said before, white is the best choice for the woman who has only a few summer clothes and yet wishes to have something other than the practical, dark tones of the street suit or traveling gown. The costume sketched would be very attractive in white ratine crash, with white braiding. With it might be worn a blouse of fine, white batiste finished with net at the collar, and a black straw hat, black kid slippers with white bows, and white silk stockings. White bows on dull kid slippers are one of the new touches for more or less formal occasions, and the effect is undoubtedly quite charming.

MATERIALS AND BLOUSES

Materials particularly suited to afternoon frocks are the new voiles and-cotton crêpes. Their novelty consists of a raised design embroidered in colors, and so heavy as to seem to be entirely done in French knots. The materials, in contrast to the design, are especially thin and fine—sheerer than those which last year bore the same name—and in some instances they show a much crinkled surface. The designs are in brilliantly colored, small, conventional flowers set very far apart; the color combinations are quite irresistible, purple and black and green in a stiff little rose with two branching leaves, for instance, or the same design in gold and green, or green and blue and red. A white voile, with a cross-bar plaid in white, has tiny flowers in purple and yellow, green and black, or green and gold. These are all more expensive materials than are warranted where an income is not large, but it is necessary to know what the smart materials are in order to make a good selection among those of lesser price.

In planning new blouses the woman who wishes to be fashionably dressed selects the models that have the new flaring collar, like the one shown in the sketch at the top of this page at the left. This is the collar shown in the most recently imported shirts from the rue de la Paix, and, in combination with the plaited front, it is highly modish as well as somewhat quaint. The buttons are lozenge-shaped molds covered with the material, and they have a tiny cording around the outside edge. Cording also finishes the collar. This model would be good for general wear in voile, batiste, or a wash crêpe. The collar may stand modishly out above the collar of the suit or turn down to a low one upon occasion.

At the right of this page, at the top, is sketched one of the new blouses with a waistcoat intended to show through the front opening of the jacket. The waistcoat and the turnover collar are of white ribbed silk, and the rest of the blouse is of white cotton net mounted on white chiffon. The slender tie and the wristbands are of black moire. The narrow, white kid belt has an ivory buckle.

DISTINCTION THROUGH SIMPLICITY

The woman of limited income will find it an excellent rule never to wear "dress up" clothes. She will always gain by disdaining elaboration and any pitiful attempt to imitate it. Her resource is to emphasize simplicity in her wardrobe and thus attain a distinction which even her richer sisters will envy. This rule of dress is not only the wisest one for her because of economical reasons, but it is one that many a woman of large means follows for the sake of good taste. Every year women who give intelligent thought to their clothes are growing away from furbelows and fussiness, and at the smartest functions it is the demure and reserved costume that elicits flattering comment. Besides all this, simple materials and treatments are practical because they are less perishable and easier in every way to keep in good condition.

To attain harmony in dressing is to go most of the long way toward smartness. It is the disjointed costume that upsets a wardrobe more than the lack of a great variety of expensive models. A good blending of color is of first importance, and one should take stock of what is already on hand and make all new purchases fit in with it. This may be something of a deprivation since new colors and novelty fabrics are enticing, but nevertheless it is a most satisfactory plan to pursue. For instance, if one intends to take gray as a dominant note of the wardrobe and the summer investment includes a new street suit, it would be little short of foolish to be cajoled by the tailor into buying a beige or putty colored suit. One positively must keep to harmonizing shades and forswear any combinations that are at all doubtful. If this is faithfully done every time one makes a street toilet, there will be a certain sense of satisfaction in the well-blended whole. Such advice is so simple that it may seem superfluous; yet only too often there is an astounding lack of appreciation of these very facts among women of limited income. It is even wise to carry this idea to the extent of having cycles of certain colors so that there is no hat and gown in the wardrobe that can not be worn together. With few clothes this system makes within reach variations of costume that would otherwise be impossible. Blue may rule the wardrobe this year, for instance, and green the next, but it is not well to try to keep two color schemes going at the same time. This does not necessarily mean that everything must be the same color, for one can always introduce black, or neutral tints.

PROPER CARE OF CLOTHES

The proper care of clothes is scarcely second in importance to proper selection, and certainly it is not easier of accomplishment. No matter how eager the woman of limited income may be to make a good appearance, she is prone to grow weary when it comes to pressing, brushing, and generally nursing her belongings. However, it is certain that the lasting qualities of a hat, gown, or suit can be doubled by constant care, and so it should be borne in mind that although such care is a laborious and boring task, it is one that is thoroughly worth while.

One of the most destructive habits is to wear a tailored suit in the house, for the skirt becomes shabby long before its time, and long before the jacket is worn out. It should be a rule to change into some sort of a house gown immediately upon coming in, and to keep the tailored suit fresh and smart for the street. As to pressing, it should be avoided as much as possible in the case of cloth suits. Wash material will stand endless pressings, but any woolen goods will wear more or less under the process, especially in the hands of an amateur. Often just hanging in fresh or damp air will take out the creases quite as satisfactorily as an iron, and much less harshly. Another very simple way of freshening a material which will not stand frequent pressings is to hang it near steam. The dampness causes the creases to smooth out in a really surprising way. Brushing, however, if not overstrenuous, is very friendly to suit materials. An excellent way to freshen serge that has grown shiny is to brush it against the nap with a cloth or a soft brush dampened in ammonia and water.



A half-waistcoat, half-blouse which will appear to admirable advantage under the short jacket



With a satin girdle and an adjustable tunic, this suit may be made plain or elaborate as needed



For her who would vary the somberness of dark-toned practicality, the wisest choice is white

SLIPPER LORE

A good way to use leftover, colored satin slippers is to wear them at home with a white tea-gown, or a lace frock. Frocks that show no color are very good with slippers of almost any color, from gay red or green to the pastel shades. A sash or flower to match is a nice touch.

The stock of slipper trimmings at the exclusive shoe shops is generally made up of very expensive or else very insignificant designs. A good way to avoid spending money on such things is to choose from the fancy cut steel and rhinestone buttons at the department store counters. There are buttons to be found in this way that will be as smart as possible on a satin slipper, and will cost only half the money that one would pay at the bootmaker's. Small, round buttons, strass, if they are available, are an excellent purchase. They should be put on close to the slipper without even a ribbon to back them.

ON THE SUBJECT OF GLOVES

At the same time that the large shops are making reductions in gowns and wraps, they are apt to offer bargains in gloves, and it is fully worth while to watch the advertisements. It is often possible to get sixteen-button, white, glacé evening gloves for $1.85 a pair. The quality and the appearance are good and the price is comparatively small for gloves of that length. Also, it seems scarcely less than throwing money away to buy expensive gloves when one's hands perspire, as they are sure to at dances. Many women, even women with a great deal of money to spend on clothes, find that it is not wise to buy the more expensive qualities of gloves. Long sleeves in daytime frocks are another economy.

GATHERING *the* SPRING WARDROBE

Fabrics Light in Weight and Cool in Appearance, Gay Colors, Jauntily Flaring Coats, Trim Hats, Cape-Like Wraps, and Filmy Gowns, Speed the Departing Winter

WHEREWITHAL shall we be clothed? That ever-present, ever-puzzling question is never more persistent in intruding on our thoughts than at the beginning of a new season. We can no more elude it than we can escape the present dancing craze, and dancing itself has a formidable rival, at this period, in the "clothes question," for even between dances at the *thé dansant,* samples are produced, styles argued about, and for a brief moment, the lure of the dance is forgotten.

Possibly the point most often discussed is the suit question, probably because its appeal is widest. The point of materials demands first attention, and this settled, the newest modes and their suitability is the next important step to be decided.

Spring suit materials must necessarily conform to certain general rules to be acceptable. Those for the more formal suits, as well as for the simple, tailored models, must be of light-weight fabrics, very different from the heavy, warm-looking, winter ones. Those which best express this lightness are most certain of success. This is undoubtedly one reason, although by no means the only one, that blue serge continues to hold its own. We seldom see it in winter, but it is pleasantly revived each spring. Taffeta undoubtedly leads all other fabrics as a material for fancy suits, and this is most logical as it is undoubtedly the material best adapted to the particular tendencies of the spring styles of 1914. This is not, however, as limited a statement as it sounds, for under the general name of taffeta are shown a variety of plain and fancy silks.



The diaphanous blouse, after masquerading for months as an ally of winter, now boldly and successfully flies the colors of spring

MODELS FOR SILK SUITS

The suit which is illustrated at the bottom of this page, at the left, is an excellent model for a fancy, silk suit. Sent over by Premet, it achieved instant success; first, because it expresses many of the newest features of the mode; second, because it is light in weight and cool in appearance; and last, but possibly most important, because it is a most becoming model, giving graceful lines within the limits prescribed by the bouffant treatment of the skirt and the flare to the coat. The skirt is, undoubtedly, one of the best models that have been shown this year. The yoke, low in front, curves up abruptly toward the back, and the drapery follows it. This is one of the most important of the new features, sometimes expressed in this simple fashion, at other times with ruffles or small, flaring tunics. The second important fashion asset is the sash which starts quite inconspicuously in front and develops into a decided feature of the back. This plain sash, untrimmed, sometimes eight or ten inches wide, but more often only a scant three or four, is used on both silk and cloth suits. Some of the new suits have two of these sashes—one on the coat, frequently tied in front, the second on the skirt, ending in back.

The coat of this suit has the smart flare almost obligatory this spring. A straight piece of the silk is attached in unusual fashion to the bottom of a tight jacket, and the flare is repeated in the cuffs and in the new rolling collar which is called by many names, ranging from Gladstone to *roi de Rome,* but which is rightly credited to Premet, who introduced it. Something between a vest and a wide, plain belt from which hang straight little skirts, completes the coat. This belt is a straight band of silk which starts at each side under the back piece of the coat, thus avoiding the usual abrupt appearance where blouse and skirt meet. It is of old-blue moire, matching in color the soft silk which lines the coat. Tiny, taffeta buttons and taffeta covered cords complete the trimming of the coat. This Premet model has been carefully copied in the same soft taffeta and may be bought for $52.50; or it is possible to get good taffeta for as little as $2 a yard for a forty-inch width and have it made by a good tailor. The suit might also be made of the new *satin crêpe Chinois,* which somewhat resembles a satin-surfaced tussur, and is $3 a yard, thirty-eight inches wide. Another effective material would be the new, diagonal, whipcord silk, which is like the popular *côte de cheval* of last season, except that the weave is now diagonal, instead of vertical, and very fine. This is $4 a yard in thirty-one inch width, and comes in the newest shades, such as *loutre* (otter), a lovely brown, and petrol blue—a new, brilliant blue.

Another excellent model for a fancy suit was shown in Vogue of February 15, on page 27. Very simple, but equally new, this suit would be very effective in either a plain or a moire taffeta, or in one of the striped, moire or plaid taffetas that are quite the last word in materials. The color combinations in these striped taffetas are lovely—a rich, navy blue is striped with a new yellow green; prune is striped with brown, taupe with cherry, and burgundy with *mordore*—an odd, reddish brown. This silk is $4 a yard and is thirty-two inches wide. The collar of a suit of this material might repeat the color of the stripe, and the lining of the coat could be of a plain crêpe de Chine of the same shade. This season, most coats are lined with crêpe de Chine, either plain or daintily sprigged with tiny, old-fashioned bouquets.

A third excellent, fancy suit, which may be of silk prettily embroidered or braided, is shown in patterns Nos. 2490-2491 in this issue; and patterns Nos. 2469-2470 may be elaborated by means of the materials selected.



A silk suit designed by Premet and showing many new tendencies, is completed by a jaunty hat and the smartest of white-lined parasols

THE PLAIN SUIT

The plain suit is ofttimes a misnomer, for few suits are really plain this year, although many succeed in giving an impression of plainness. An example of this is the suit shown on page 27 of the February 15th issue of Vogue, at the right of the taffeta suit just described.

Blue serge would be an excellent material for this suit, and for the vest and collar of the coat there is wide choice of attractive materials, among them soft, Roman-striped taffeta, forty inches wide, which is $2.75 a yard; Roman-striped golfine, illustrated on page 62, of the



A suit of serge and taffeta proclaims the spring by its vest of gaily striped shantung, and dares the novelty of ruffles on a tailored suit



In a dainty, graceful costume the predominating colors are soft rose and cornflower blue, and the materials, crêpe de Chine and Dresden-patterned chiffon

February 1 issue, or the attractive Roman-striped éponge, which is only $1.50 a yard, and is forty-four inches wide. An excellent quality men's serge, fifty-four inches wide, may be bought for $1.50 a yard, while the newer garbardines, all wool, may be had at the same price for a fifty-inch width, and at varying prices up to $3.75, the price of a very fine quality, fifty-four inches wide. They come in a wide variety of colors.

The two suits, shown at the left, at the top of page 42, in the February 1 issue of Vogue, and that at the bottom of page 43, of the February 15 issue, are excellent examples of this type of suit. For the woman who desires a suit which has a little more trimming, and is less severe, the second suit on page 57 is shown. This suit is of serge and taffeta, and is an excellent exponent of ruffles on suits, a heretofore unheard of combination. To the serge and taffeta is added a vest of Roman-striped shantung, which gives it the touch of color necessary to relieve its somberness. This suit may be bought for $55. Other good examples of suits, which are neither very plain nor unequivocally for afternoon wear, could be made from patterns Nos. 2490-2491 in this issue, and Nos. 2469-2470 in Vogue of February 15. These may be developed either in silk, to make them more formal, or in a gabardine or serge, to simplify them. In some cases a combination of materials may be used.

WAISTS FOR THE SPRING WARDROBE

Waists, to accompany these suits, are found in many attractive styles. To wear with the more elaborate suits, there is nothing prettier than the sheer combinations of delicate laces and chiffons, which we have been seeing for some time, and their diaphanous texture partly reveals the very elaborate and pretty underbodices so much in use to-day. For spring, the lighter colors should be used, and the heavier effect given by the darker ones avoided, but this by no means excludes the practical, dark chiffons, provided they are sparingly used in combination with white, flesh color, and other light



From printed crêpe is made a one-piece frock; its quaint, early Victorian air is enhanced by a little round hat with wreaths of flowers set about the crown

tones. Such brilliant tones as orange, lime, *hirondelle* blue, and tango, lend themselves admirably to such combinations. Premet is showing a waist, the body of which is of white handkerchief linen, with a little, loose over-jacket of dark blue chiffon, matching the dark blue taffeta of the suit it accompanies. This is shown in pattern No. 2519.

The waist shown on the first page of this article, is of a lovely shade of chiffon, between an écru and a cream. It is trimmed with a cobweb lace exactly matching it in tone, and is embroidered down the front of its soft little vest with floss silk of a deep yellow—almost a corn color. The vest is finished with odd, small yellow buttons, a touch which is repeated on the cuffs. The entire charm of this waist lies not in any novelty of design, but in its becoming softness and successful color combination. It is priced at $18.50, and may be ordered embroidered in other tones to suit individual tastes.

If a waist a bit less elaborate is desired, lovely crisp, taffeta models may be had in all colors for as little as $5; soft, washable crêpe de Chine waists sell at the same price, and some of sheer Georgette crêpe, which comes in both light and dark tones, are priced at $9.75.

Tailored morning blouses show far more innovations than the fancy waists. Here we see the Gladstone collar in all its various types, but no better waist has been shown than the one which was illustrated first, in the January 1 issue of Vogue. This has now been copied by an enterprising shop, so that it is now possible to procure it for $7.50, as shown on page 52, in this issue. Colored handkerchief linens will be much used for tailored waists, and an excellent model for this material is also shown on page 52 of this issue. Hand-made, white blouses, hand-embroidered in simple designs, may be purchased for from $6.50 up. Even at this price they show decidedly new arrangements of the yoke and shoulder, and novelty in the collars.



A frock of serpent green "satin crêpe Chinois" and Roman-striped tussur, broadly hints at the tight and bodice-like waist long since predicted by Paris

The next to consider is the practical, one-piece frock, which occupies so important a place in the spring wardrobe. Just as much care should be given to its selection as to that of the suit, for it is donned so often that its success is of the highest importance. It is well to have at least two such frocks, and, of course, as many more as individual cases require, may be added. But one dark, practical frock that will stand constant hard usage, is as essential as a second one, a little lighter in weight, and a bit more dressy. Style need in no way be sacrificed to practicality; both features may be combined, as is aptly illustrated in the gown shown on this page, at the left of the coat.

THE ONE-PIECE FROCK

This frock is of the *satin crêpe Chinois* described in this article, in a serpent green tone, and the waist is of lovely Roman-striped tussur, a combination by no means as startling as may appear, for the colors of the tussur are brown, prune, olive, lime, burgundy, and similar deep shades—a very artistic combination of colors, practically all of which are new this season. The collar and cuffs are of hemstitched, handkerchief linen, so practical an essential to a crisp, fresh appearance. A small tie of brown velvet repeats one tone of the stripes, and an unusual touch is given to the long, tight-fitting sleeves by bullet buttons, each of which repeats a different color of the stripes. This dress, with its very new waist, giving a hint of the tighter, boddice-like waists, which Paris has promised us for some time, is simple in the extreme, practical in every way, and most excellent for traveling, steamer wear, or motoring. The material does not muss easily, and owing to this fact and to its softness, it packs well. The price is $59.50.

Another excellent gown of this type was shown at the left, at the bottom of page 41, in the February 1 issue of Vogue. The costume just above it was also excellent, while patterns Nos. 2502-2503, 2494-2495, 2508-2509, and 2537-2538, in this issue, would develop exceptionally well in serge or in any of the



A two-toned, checked "velours de laine" in a general utility coat, marked spring by the novelty of the material, and of the Russian flare below the applied band

new silks. That popular combination of taffeta and serge is well illustrated in the January 15 issue, in a frock on the left, at the bottom of page 52, while the frock at the right on the same page is an excellent model for taffeta.

PRACTICALITY PLUS STYLE

The second type of one-piece gown, a little lighter in weight, is charmingly expressed in the second drawing from the left, on page 58. Quite early Victorian in effect, it has a quaint air that is further accentuated by the color combinations in which it is shown. On crêpe of a deep chocolate-brown ground are printed tiny, old-fashioned bouquets in soft shades—rose and prune with just a touch of leaf green. Soft, prune satin bows oddly trim the waist both front and back, and a chemisette and revers of the sheerest écru batiste complete a costume that is decidedly unusual, but nevertheless is most becoming to the woman who can wear soft, essentially feminine clothes. It is withal a practical gown. Such a frock as this is excellent to wear to motor in to town, when one expects to shop and later to lunch at a restaurant; it is sufficiently elaborate for such purposes, yet is quite correct for morning wear. It may also be had in a golden brown, with printed bouquets in shades of bright blue, and bows of peacock blue. The price is $59.50.

The printed crêpe like that used for this frock will be one of the most popular fabrics this spring. It may be had for $3 a yard in the Shanghai variety, which is very strong and durable and is thirty-nine inches wide; and for $3.50 a yard, in a finer weave, also thirty-nine inches wide. Both of these grades come in innumerable color combinations, and are admirable for gowns of delicate color for afternoon receptions, summer garden parties, and semi-formal, evening wear.



Though yet restrained by ruffles and ruches which force upon it the semblance of a coat, the afternoon wrap shows strong inclination to become a cape

THE UTILITARIAN COAT

No better coat for motoring, traveling, steamer wear, or general utility (which is the real purpose of such a coat) has been shown than the one illustrated at the lower right of page 58. This Premet sent to America early in the season. It is not only an exponent of the new Russian flare, which was the last innovation in winter wraps in Paris (arriving too late to be of practical value here), but it is made of the new checked *velours de laine* which is extremely smart and very different from anything we have had in checks. These checks are two-toned; the body of the material is a dull, olive green and the fine check, a lime shade; or a ground of dead leaf—the new brown—is checked with a light egg yellow; even tango on a rich mahogany ground is found among them. They sell for $6 a yard and are fifty-four inches wide. The coat illustrated here is shown in these combinations and also in two- and three-toned, small checks that are very new, for $59.50. In *frazette,* a new rough fabric in plain colors, it may be had for $39.50.

Golfine is also used for coats this spring, as has been shown on page 53 of the January 15 issue of Vogue and on page 51 of this present issue. Black and white checked *velours de laine* is another excellent choice, as is illustrated on page 52 of the January 15 issue.

AFTERNOON APPAREL

A soft, becoming, afternoon dress for weddings, luncheons, bridge, and the like, is another essential. Such a gown may also be used for informal wear in the evening. The one shown at the extreme left on page 58 is a simple model that depends for its success largely on the softness of the crêpe de Chine in which it is made up, and the lovely colors of both the crêpe de Chine and the soft, Dresden chiffon which forms the waist and appears again at the back of the skirt. The delicate tones of the rose and the cornflower, with a soft, cream lace vest spell spring. The style is one very easy to wear, for there is a certain becoming length of line that gives slenderness. The line is not really broken by the ruffle, for it is of the same color and material as the rest of the skirt, and so melts into it. This costume may also be had in dark blue combined with rose, and in black and white. The price is $49.50. Printed chiffons such as the waist is made of, may be had for $3.50 a yard, forty-three inches wide.

Another lovely frock to answer the same purpose was shown in Vogue of January 1, page 20, and may now be had in pattern form—Nos. 2475-2476, illustrated in the February 15 issue. It shows the new bustle effect, so much a part of the 1914 spring clothes, and would be lovely in a delicately toned moire or in changeable taffeta.

OVER THE AFTERNOON FROCK

To wear with such dresses, the wrap shown at the bottom of this page would be excellent. This is one of the many cape-like, taffeta coats that are so smart this year. Trimmed with ruffles, plaitings, and ruches, these coats are all similar in tendency, but some are much wider at the bottom than others. Lined with delicately flowered chiffon, they may be used for formal day wear or for summer evenings. One like the sketch may be had for $59.50, and it is possible to obtain attractive models for from $40 up,



As an embodiment of the season, what could be better than an evening gown of Nattier blue taffeta, combined with much cream lace and decorated with roses of soft, deep pink

and with a little searching, for even less.

Wraps grow ever more cape-like. Two patterns excellent for spring and summer evening wear are Nos. 2485 and 2531 in this issue of Vogue. White taffeta, lined with either flesh color or coral chiffon, or one of the dainty printed chiffons, makes a lovely combination, possible to wear with most frocks. Another good choice is a soft, pale pink, changeable taffeta lined with a delicate, violet-blue chiffon.

SPRINGTIME EVENING FROCKS

For restaurant wear, for the theatre, or for dinner, nothing could be more appropriate than the frock sketched at the upper right corner of this page. It loses much in illustration, as its chief charm lies in the exquisite draping and the color. In either opalescent shaded taffeta or plain, pussy-willow taffeta, a very soft new silk, in such strong shades as Empire green and turquoise blue, it has no trimming except the band and sash of black velvet, strikingly embroidered in rhinestones; but it succeeds in being a distinctive costume in a season when most success is not compatible with simplicity.

Of quite another type is the evening gown shown at the left of this costume, —a painting by Nattier or Watteau may have been its inspiration. The original came from Tollman, and one can quite imagine it in a setting of one of the many beautiful rooms in the quaint, old

That softest of new silks, which takes to itself the very name of spring—"pussy-willow" taffeta—is the material of a frock which attains distinction by the very absence of trimming

hotel now occupied by Tollman in Paris. The frank panniers are of a soft, Nattier blue taffeta, and the ruffles are of cobweb-like cream lace with a chiffon underlay over a white satin petticoat. The roses are a lovely deep pink, and the whole gown expresses so much that should be expressed by a spring model that it has a particularly strong appeal. It will be copied for $95.

No matter how unpretentious a spring evening frock may be, it must look like spring to be a success. Delicate fabrics and delicate colors combine to achieve this result. White, partly covered with delicate green, with touches of blue and pink at the waist, pale yellow, with a note of cornflower blue, blue-violet and flesh color are all springlike; as are also such materials as chiffon, taffeta, net, and lace; but there must be no brocades, of course, no velvets, and little satin except as a foundation. Patterns such as Nos. 2496-97—2512-13 in this issue, or 2465-66 in the issue of February 1, are particularly suitable for such materials, and if color combinations are carefully thought out, really charming frocks are easily constructed. In the "Seen in the Shops" department of the February 1 issue of Vogue is shown a gown which well fulfils its diversion of a springlike, pretty, and inexpensive, dancing frock. The little nosegays, in this case, contribute to the success of the color scheme.

The number of evening gowns depends, of course, entirely upon individual requirements, but even if only two are

possible, much may be accomplished by care in choosing those two. In this case, the gowns must not be too distinctive, but delicately illusive, so that they do not become both marked and tiresome after three or four wearings.

NEGLIGEE ATTIRE

Negligees, like evening frocks, should spell spring. To this theory we owe the negligee of taffeta, one of which is shown in the middle of this page. Of an exquisite shade of turquoise blue, it is delightfully crisp, and succeeds in carrying out the spirit of the mode quite faithfully. The little buttons of rose-tinted ribbon give the effect of tiny button roses, primly growing in a line down the front. The price is $49.

If one dares not attempt the simplicity of the taffeta, a negligee of soft chiffon and sheer lace is the second choice, but the diaphanous negligee is permissible in delicate colors only. It is possible to procure this sort of negligee for from $28 up, and if a coat model is chosen one slip may be worn with several coats. Pattern No. 2528 is another charming model, the upper part of which may also be worn over a slip, and pattern No. 2526 gives a graceful line to even a stout figure, if the material be soft, for the drapery is handled most adeptly. Both of these patterns are shown in this issue.

Good corseting is, of course, essential to successful gowning. Most women who give any attention whatsoever to their clothes, agree upon this point. The corset shown in the lower left corner of this page is a splendid example of a type well suited to the clothes of the season. It is of suède tricot with a shaped elastic belt, and is soft and yet firm. It has outside stripping, which tends to make it hold its shape, but it is soft over the abdomen. It may be purchased for $5 in suède tricot, and for $18.50 in silk tricot. More than this it is difficult to say in regard to corsets, for they, like hats, are so much a matter of individual requirements. It is an economy, however, to have several, and soft, light ones are always the choice for evening. They are low at the bust, in almost all cases, and brassières are worn when really necessary.

The brassière shown with the corset on this page is a new type which though it extends only just above and just below the bust, yet accomplishes its purpose of holding the figure firm. Of dainty, French point d'esprit, it is finely shirred, run with flesh-pink ribbon, and trimmed at the front and on the shoulder with the tiniest and most delicate pink, French, ribbon roses. It may be bought for $8.75, and can also be made in other dainty materials such as net, chiffon, and lace.



The foundation of fashion—a corset of silk or suède tricot which comes no higher than the waist, and a brassière of point d'esprit, of the smallest possible dimensions

THE HAT PROBLEM

Just as important as the question of gowns and suits is the pleasant problem of hats. In a season like this one and its predecessor, all things are possible in hats, and there is no excuse for not being suited, for there are hats of all sizes and kinds, and while some will undoubtedly be smarter than others, the mode is quite elastic enough to suit all types.

A brief résumé of the newest features will, however, not be amiss. Many hats will be small and sit high on the head, exposing the hair on one side. This will be accomplished in two ways,—by merely wearing the hat low on one ear, or by means of a high bandeau which shows quite plainly and is often trimmed. The first type is shown in a small tricorn hat illustrated at the upper right corner of this page, which should be placed low on one side. It is of hemp and plaited taffeta, and is priced at $20. The second type is well illustrated by the hat shown with the printed crêpe dress on page 58. This charming hat, which might have stepped directly out of "Captain Jinks," is of tagal straw in a *tête de nègre* shade. The bandeau is trimmed with a prune colored ribbon bow, and the fon and trimmed on top and on the bandeau with exquisite sprays of flowers. The former is priced very reasonably at $38,—the latter at $25.



A smart tricorn of hemp and plaited taffeta, set high and tilted to show the hair, is an excellent model for the new season



The fresh crispness of taffeta carries the suggestion of spring into a negligee which interprets the spirit of the mode after the fetchingly frivolous manner of negligees

TURBANS AND SAILORS

Turbans, which are never out of style and which make such excellent veil hats, are quite boat-shaped this year and very high. An excellent one of the new, shiny, Belgian split straw in *tête de nègre* is shown with the morning dress with the Roman-striped waist on page 58. It has a crown and plaited ornaments of taffeta and a trimming of two brown fancies resembling peacock feathers. Its price is $25. A tricorn hat shown with the second suit on page 57 is smartly trimmed with gourah which is as fashionable as ever. This hat is also of split straw and costs $55.

Short-brimmed sailors will be very popular this spring. Reboux, as usual, sponsors them. A pretty one is shown with the taffeta suit on page 57. Of taffeta, faced with straw, it has an odd, fancy feather erect in front. Its price is $22. For traveling, motoring, or steamer wear, a small hat like the one shown with the coat on page 58 is a good choice. Green hemp is faced with green, faille silk, and trimmed with four shiny, black Mercury wings, which could be enveloped easily in a veil. The price is $14.50. The best motor and steamer hats are those which most successfully disguise their purpose, as does this one. It is not well to buy clothes that proclaim the occasion for which they are intended, and although we read advertisements daily of motor clothes and steamer clothes, no such clothes exist in the wardrobes of well-dressed people.

ACCESSORIES OF DRESS

A new motor veil shows a lace pattern which forms a frame for the face, while the rest of the veil is of chiffon. It is priced at $7.50. Veils will be used this year possibly a little more than last season. Paris has already adapted the harem veil, shown in the January 15 issue of Vogue, and New York is likely to follow suit, for most attractive veils

(*Continued on page* 142)

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Large as well as small hats will be used for afternoon and for the few evening occasions where a hat is worn. Such a hat is the large, black, taffeta model shown on page 59, which is also tilted to one side and trimmed with three wisps of paradise. Another hat of this type is the Lewis model which accompanies the afternoon dress on page 58, and which is of Milan straw faced with shirred chif-

THE OTHER SIDE *of* FIFTY

In the Intimate Gowns of the Boudoir as in the Formal Ones of the Street, and in All the Foundation Garments of Her Costume, the Demands of the Mature Woman's Figure Need Due Consideration









Silver ornaments give to the chiffon collar an elaboration desirable for the mature woman, and emphasize the silver of the brocaded overdress

The restful uniform of the boudoir—a loose jacket of lilac charmeuse and a mob cap of white lace



A lace coat thrown into relief by an under drapery of purple chiffon over cream satin

THE design of a gown, the effect which it seeks to achieve, dictate the cut and character of every garment that lies beneath it—or so, at least it should do, if the final result is to be successful. Particularly is this true when the figure no longer has the delicacy or natural grace of youth; and, therefore, there must be for the woman of middle age special lingerie and, most essential, special corsets. In this article, it is these garments that are considered, and along with them the informal and restful gowns and jackets of the boudoir and the home.

THE HOUR OF TEA AND TEA-GOWNS

Paradoxical as it may sound, nothing quite so surely keeps the woman over fifty young and builds her up as an hour or two of "letting down," of relaxation, in her boudoir before the more formal demands of dinner and the dinner dress. For this hour the comfortable and becoming tea-gown is essential. This should be so designed that it will allow the corsets to be laid aside, yet it must not lean too far on the side of informality, for this period of rest "between the dark and the daylight" may bring the casual caller for a cup of tea and a chat. For such semi-formal occasions, by no means to be worn for dinner, to which use so many women mistakenly subject their tea-gowns, is the gown of flesh-colored satin, illustrated at the upper left corner of the page. This gown is veiled with cream lace varying from the dark tones of its folds to pale lavender where it lies smoothly over its foundation. A deep cream lace coat falls gracefully over the chiffon and is held in above the hips by folds of chiffon caught by ornaments of brilliants and jet. Two ends of lace are drawn over the shoulders, and hang to the waist-line in the back where they repeat the line of the lower point of lace upon that first aid to dignity—the train.

Then for the gown which is essentially for the home, but which yet has that definiteness and formality which mark it as a dress to be worn outside the boudoir, and to dinner, is the one illustrated on page 62. It is particularly good for the woman who is no longer quite slender, in the long lines of its drapery, and the deep shadows—which detract so much from the effect of breadth—of the deep purple charmeuse. The transparent chiffon sleeves and fold of lace at the neck lighten the bodice, while the contrasting velvet flowers at the belt somewhat further elaborate it.

The charming room-jacket at the middle of this page is of lilac charmeuse, the edge of which is hemstitched and finished with a lace ruffle. Unusually effective, too, is the full back which relieves the long, straight fall so apt to degenerate into a sag down the middle and a long overdress of silver-brocaded chiffon. The pointed collar concealing so effectively the lines of the figure and thus permitting genuine relaxation by doing away with all necessity of corsets, is almost cape-like in effect; it is of plain lilac chiffon, weighted slightly with a silver ball trimming on the edge. An extra collar which outlines the surplice about the neck is finished at the point in the back with a single ornament of silver balls; another longer ornament falls over the lace at the front of the gown. The whole effect is very charming because of its delicate play of light and shadow.

Another such boudoir gown is that shown in two photographs at the lower right of this page. Its coloring is delightfully becoming to gray hair and affords exactly the soft flush that a skin lacking high color demands. It is designed in the simplest fashion, is both graceful and dignified, and has the long, unobtrusive lines that give slenderness of effect. Purple chiffon drapes cream satin,



The elastic band at the top of this corset holds it snugly to the figure, making it especially good for the stout woman. From Bonwit Teller & Co.



A model, in mercerized coutil, cleverly adaptable by its straight lines for either a slim or stout figure. This is designed by Anderson

A model designed to reduce excessive fulness in the line of the thigh; because of the elastic insert at the back, it fulfils its purpose without inflicting discomfort. From Goodwin



In this at-home dinner gown, deep purple charmeuse is draped with lines that give height and dignity, and made to fall with the shadowed folds that make for slenderness

of the back. The jacket is worn with a petticoat of soft crêpe de Chine of a lilac tint, which is finished with a corded edge above plaited lace ruffles. A cap, cut on generous lines, to be worn with such a garment is a great comfort, for the hair, if it be entirely covered, may be allowed to lie loose without confining pins. The negligees and dinner gown just described are from B. Altman & Company.

The house shoe, sketched at the head of this article, is of the softest quality of black kid with a modified heel and a jet embroidered toe. This is such a shoe as should be worn with these boudoir gowns, for it gives rest yet lacks no essential of prettiness. Moreover, it especially commends itself to the woman whose foot has lost its youthful slenderness. Its lines are excellent; the long, narrow, embroidered design has the value of reducing any appearance of breadth or thickness in the foot.

THE PERFECTED CORSET OF TO-DAY

The corset of to-day is an undergarment upon which women rightfully make great demands. They require that it fit perfectly, yet press nowhere, that it support, even strengthen, sagging muscles without restraining free movement, and that it correct bad lines. It has passed through a long evolution from the first imperfect, clumsy model to its present pliable design wherein due consideration has been given feminine anatomy. Much is asked of the corset, and much it is now able to give.

An excellent model for a figure that measures over thirty inches about the waist is the one sketched at the upper left corner of this page. It is made of silk tricot, beautifully finished with satin casing. One feature that particularly recommends itself is the strip of elastic about the top; this insures a snug fit without undue pressure. This same corset is made also in the kid-finished tricot.

Very good, too, on account of its straight lines, is the front-laced model made of mercerized coutil, shown at the right of the first one. It may be adjusted to any figure, either the stout one or the slight, straight one. It is made in four lengths, with average weight boning correctly adapted to the different sizes.

Particularly good for the full figure is the corset shown at the lower left corner of the page. This is designed especially to overcome the bulging thigh muscles which were always deplorably accentuated by the old-fashioned, straight-line corsets. Many women of middle age have this unsightly breadth across the hips. Though this corset is heavily boned and laced in front, it has an inset of elastic across the back section which holds it closely to the hips, but permits the wearer to sit and walk with comfort.

(*Continued on page* 130)

SEEN *on the* STAGE

A Warning to the Playwright Who Would Sow Dissension in the Ranks of the Audience, and Another to the Actor Who Trys to "Step Off His Own Shadow"

By CLAYTON HAMILTON

IN "A Chapter on Dreams," Robert Louis Stevenson devotes three pages to a summary of a thrilling novelette which he had dreamt from the outset to the end, and at the conclusion of this recital, he remarks: "Hereupon, with a pang of wonder and mercantile delight, the dreamer awoke. His mercantile delight was not of long endurance; for it soon became plain that in this spirited tale were unmarketable elements; which is just the reason why you have it here so briefly told." The toiler in any art must frequently encounter certain themes which, though essentially true to life and alluringly susceptible to technical development, remain "unmarketable" because, however they are handled, they are certain to arouse dissatisfaction in the public; but this is particularly true in the case of the drama—an art which must appeal at once to a heterogeneous multitude of people. There are certain themes, inherently dramatic, which can never be successfully exploited in the theatre, and these "unmarketable" projects may be divided into two classes.

The first class includes what Mr. William Archer has very happily called "blind-alley themes." In his masterly manual of craftsmanship entitled "Play-Making," Mr. Archer remarks: "A blind-alley theme, as its name imports, is one from which there is no exit. It is a problem incapable of solution, or, rather, of which all possible solutions are equally unsatisfactory and undesirable. . . . A play which baffles our sympathies, and leaves our desires at fault between equally inacceptable alternatives—such a play, whatever beauties of detail it may possess, is a weariness of the spirit, and an artistic blunder."

The second class is a little more difficult to define. This class includes all themes which so entangle the leading characters in a mesh of motives that, however they may act, one part of the audience is sure to think them right, and another part is sure to think them wrong. A play is effective in the theatre only in so far as it makes the entire audience, at any given moment, feel and think as one. Any theme which produces a division and a discord in the audience is sure to make the gathered multitude uneasy, and this uneasiness destroys that atmosphere of mutuality which is essential to enjoyment in the theatre.

It is obvious, therefore, that all themes which involve a discussion of religious or political or social principles concerning which the members of any average audience are certain to disagree, should be avoided, in the theatre, as "unmarketable." The dramatist should seek, rather, to depict those other problems regarding which all people, at the moment, may be moved to think alike. This limitation may be resented by many able playwrights; but it is imposed upon them by the necessary and abiding conditions of theatric representment. You can not take the money of a multitude of theatregoers to give them an embarrasing evening, and make them hate each other. They come to the theatre with a desire to experience that momentary unanimity of emotion which thrills and trembles through an entire audience whenever the incident upon the stage makes an appeal that is really successful; and they are disappointed if the play disrupts this unanimity by breaking the audience up into different groups that are opposed to each other in thought and feeling.

"THE DEADLOCK"

"THE DEADLOCK," by Margaret Turnbull, is an unusually able piece of work, but it is utterly "unmarketable," for both the reasons which have just been analyzed. The conditions precedent to this drama seem scarcely credible; but it is, of course, one of the conventions of theatric art that any precedent conditions may be accepted, provided that their subsequent development, within the play itself, be true to nature. When once her play is started, Miss Turnbull's incidents move forward simply, humanly, inevitably. Her characters are sternly true to life, and assert themselves without the slightest intervention of the author. The dialogue, also, is at all points adequate, and at many points attains the eloquence of passionate sincerity. So many merits are rarely evident in a first play, by an author formerly unknown; and it is, therefore, all the more to be deplored that Miss Turnbull should have wasted her talents in developing a "blind-alley theme." Her play is doomed to failure, because it can not possibly produce a satisfactory impression on the public; but it seems worth while to analyze the piece in considerable detail, both because of its manifest merits, and because it may be taken as typical of a mistaken effort to which new playwrights are particularly prone.



Photograph by Arnold Genthe, N. Y.

In itself little more than an imitation of yellow literature, "The Yellow Ticket" is a fair way on the melodramatic road to success through the acting of Miss Florence Reed

A reversion to the type of pretty artistry which flourished before the day of the new realism is "The Dear Fool," with Miss Eva Moore in the difficult title rôle

Strenuously American is Miss Dorothy Donnelly's performance of the Catalonian play "Maria Rosa," which has lost most of its original flavor in the process of importation



In "The Land of Promise" Billie Burke evinces that charm and prettiness and show of fire she has educated her audiences to expect



"Kitty MacKay" (Miss Molly McIntyre), who sets about with naive tenderness to make the way of grace easier by rewriting the Bible



Photograph by Baron de Meyer

Careful and proficient artist though he is, M. Lou-Tellegen errs by acting in English precisely as if he were acting in French

The dominant character of "The Deadlock" is an elderly man of iron will, who reminds us of Miss Githa Sowerby's John Rutherford. His name is James O'Donnell Kildeen. He is the richest and most powerful man in a small American city, and he is a fanatical adherent to the doctrines of the Roman Catholic Church. He had desired his son, Felix, to enter the priesthood; but Felix, being endowed with a genius for music, had persuaded his father to allow him to go to Europe to study composition. The way of this poetic youth led him through New Orleans, and here he met a beautiful young woman, endowed with a wonderful voice, who was also starting out to Europe to study singing. These two fell deeply in love with each other; and, since the singer was not a Roman Catholic, they were married before a justice of the peace, in accordance with the laws of the state of Louisiana. After this ceremony, they proceeded together to Europe to prosecute their studies.

DOES THE END JUSTIFY THE MEANS?

In the eyes of the elder Kildeen, this civil marriage of his son with an unbeliever was no marriage at all. He conceived his son to be living in a state of sin, and deemed it his own religious duty to separate Felix from the woman who had lured him astray. The son fell dangerously ill in Europe, and the father seized this occasion to take him in charge and remove him to America in the care of a nurse. Thus the ocean was set between the married lovers.

When Felix recovered, after many weeks of illness, his father informed him that his wife had died at sea, on her way to rejoin him in America. At the same time, the elder Kildeen dispatched a letter to the woman, telling her that her husband had succumbed to his illness. Thus, each thought the other to be dead; and, in inducing this tragic supposition, the iron-minded old man believed himself to be doing only his religious duty.

A few years later, Felix was persuaded by his father to enter a seminary, and was ultimately ordained a priest. In the priesthood he found a true vocation. His sympathetic nature, softened and humanized by sorrow, made him popular with the multitude, and he became, in a true sense, a sort of Father to the despised and rejected in his native city.

Eight months after his imagined death, his deserted wife gave birth to a boy. For years she worked hard to earn a living for herself and for her son, and to establish a reputation as an artist; and ultimately she became a very famous singer. Then an impulse seized her to go and see the redoubtable old man who had so fanatically opposed her marriage with his son. She secured an engagement to sing at a big religious festival in the little city which he dominated; and, safely shielded by her professional name, she accepted an invitation to be entertained at the great house of James O'Donnell Kildeen.

All these events are assumed to have occurred before the play began, and are expounded retrospectively during the course of the first two acts. The play itself commences when the great singer enters the home of the elder Kildeen, and finds herself face to face with her husband. The two soon learn the trick which had so tragically separated them; and a spontaneous affinity asserts itself between the singer's little boy and the lovable priest, who is, in actuality, his father. Now begins the struggle of the play, which comes to a crisis in the conscience of Felix. His wife urges him to acknowledge himself as her husband and the father of her child, and to this acknowledgment he is impelled by his human love and his human sense of duty. But his father urges him to remain true to his religion and his priestly vows, and to this fidelity he is impelled by his devotion to the Church and his sense of service to the multitude that call him Father.



Edith Wynne Matthison, Master Norris Millington, and Thomas J. Carrigan as the play comes to "The Deadlock" over a character too much a priest for a man, and too much a man for a priest

THE BLIND ALLEY

Here we see the deadlock that has been indicated by the title of the play, and it must be evident to the reader that we find ourselves confronted by one of those "blind-alley themes" that Mr. Archer has defined. For, all possible solutions of this situation "are equally unsatisfactory and undesirable." If the priest renounces his religion, we must condemn him; if he renounces his wife, we must despise him; and these two intolerable solutions are the only exits from the situation that are possible.

Furthermore—to proceed to the second point of our analysis—if the priest turns recreant to his religious vows, this action will give pain to those members of the audience who are adherents of the Roman Catholic Church; and if he shuffles off his duty to his wife and child, this action will give pain to those other auditors who consider marriage a social, instead of a religious, compact. Either solution is bound to produce a discord and disruption in the audience which will be felt by every auditor.

(*Continued on page* 132)

WHAT THEY READ

Those Traditional Heralds of Spring, the Poets, Are Prominent in the Book Market of the Month, but Are Forced to Share the Honors with a Varied Band of Competitors

MANY literary reputations owe much to the eccentricities, vices, or crimes of their owners. Indeed, a somewhat sensational psychologist has advanced the theory that no man of genius is sane. Essential sanity, however, has surely been characteristic of the great English masters, whether in prose or in verse, though extreme eccentricity has often been associated with great brilliancy and something considerably less than first-rate accomplishment. Shakespeare has been reproached for his commonplace social ambition and philistine gifts as a man of business; Milton, though great unhappiness drove him to many mad actions, was ordinarily of normal conduct; Burns drank too much at times, and Coleridge crippled his great powers by the use of opium; Byron had the morals of his class and time; while Shelley, in spite of his early marital follies, and an individualistic democracy which bordered upon philosophic anarchy, proved himself capable of living an essentially wholesome life. It is pretty certain that the English and American poets of marked eccentricity in character or conduct, or both, would have attracted less attention by their works had they been as nearly normal as their greater brethren. Poe wrote a few exquisite lyrics, a considerable body of brilliant short fiction, and a number of able critical essays. The interest he has excited for more than half a century is certainly out of proportion to his accomplishment, and due, in no small measure, to irregularities of conduct, much exaggerated in common report. There have been scores of men with what we call the artistic temperament, who have enjoyed a local or temporary fame as men of genius, only to be forgotten when they no longer lived to attract attention by their eccentricities.

Francis Thompson was, without doubt, an extraordinary man, but his fame seems to have been enhanced by the fact of his years of enslavement to opium, and his strange life as a waif of the London streets. It is impossible to read the best of his work without realizing that great possibilities were defeated by his manner of life. At the same time he probably owes something of the extraordinary admiration which he has excited among a comparative few, to the amazement of normal folk, that so strange a creature should use, familiarly and with rare skill, the diction of the great masters. It may be set down as certain, however, that those who calmly place him next to Shakespeare will find few to second their opinion a generation hence. Indeed, Thompson's affinity is not so much with Shakespeare as with the Protestant Milton. Wide reading and a selective taste in diction, which sometimes went astray in search of the archaic or the bizarre, gave him a singular distinction of style. This it is in his work that instantly takes captive the reader with a sensitive ear for the nobilities of rhythm and form in English prose or verse. Thompson deserves the extravagant praise of his admirer far better than Oscar Wilde deserves the undiscriminating partisanship of those who have vainly sought to give him a high place in literature, but he will hardly maintain his present repute with future generations—even of his coreligionists. Coventry Patmore's extraordinary popularity of fifty years has vanished beyond recall, and it is highly improbable that Thompson's posthumous fame will greatly widen, though the admirable biography just published will probably send many for refreshment to his verse of rarely distinguished diction.



Courtesy of Frederick A. Stokes Company

Alfred Noyes, the young English poet, in whose present varied work, from epic to lyric, is read great promise for the future

THE LIFE OF FRANCIS THOMPSON, by EVERARD MEYNELL, is a loving and highly charitable delineation of a rarely gifted personality marred by a weakness and waywardness such as the world accounts hardly excusable, but which those who appreciate Thompson's poetry can well afford to overlook. The charge has been brought against Thompson that his fame was due quite as much to the zeal of his Catholic admirers as to the native quality of his prose and verse; and while Mr. Meynell presents a well-supported argument against this charge, there is still a good deal in this biography to arouse a suspicion that the author had a special and peculiar tenderness and charity for a coreligionist. The story of Thompson's early addiction to opium, and his disappointing neglect of his father's wishes will seem to many readers far more squalid than his strange apprenticeship to the wretched vagabond life of the London streets. It is to be remembered, however, that the father, a man of Puritan severity, was incapable of understanding the son; and the son, timid and shy from childhood, suffered a disastrous weakening of his sense of responsibility by his use of narcotics. As to Thompson's London life, it is perhaps the most singular record of experience furnished by English literature, though it closely resembles the brief career of DeQuincey when he, too, became a derelict of the London streets. The tender and persistent care bestowed upon him by the Meynells prolonged his life many years, and made possible the execution of the work that made him one of the most interesting literary figures of the nineteenth century.

It is delightful to find from the letters scattered through this volume that Thompson had an active sense of humor and a rare gift of humorous expression. In both prose and verse he shared with other great writers the gift of noble diction. Indeed, it is difficult to read Thompson's writings without a suspicion that he suffered, as did our own Lanier, from too great a saturation of the words of the masters. Like Lanier, too, he often fell into the error of making his figures of speech too artificially elaborate in their perfection, and his diction a little too precise. One feels this now and then in even so rare and significant a poem as "The Hound of Heaven." He was a strange, shy, uncommunicative being, sometimes clad in repulsive rags, often lost in his own imaginings; but they who knew him and loved his prose and verse, found his work distinguished by marvelous felicity of phrasing, and his verse at times ennobled by a sublimity rarely approached by any other poet except Milton. These admirers are inclined to place Thompson second only to Shakespeare. This is a judgment, however, from which the world strongly dissents, and doubtless will dissent. Nevertheless, this remarkable volume, with its succession of significant portraits, is likely to rank as one of the notable biographies as yet produced in the youth of the twentieth century. (New York: Charles Scribner's Sons, $2.50 net.)

THREE WRITERS OF POEMS

COLLECTED POEMS, by ALFRED NOYES, gives us in two volumes, aggregating about 850 pages, all of the poet's verse that he cares to commit to the public. Here, then, we have his product of perhaps ten years. All has been revised, and some hitherto unpublished poems now appear. In these two handsome volumes, Mr. Noyes displays great variety in subject and style, though he has tried few bold experiments. Like his predecessors, the great Victorians, he has felt the attraction of classic subjects, has essayed the drama and the metrical tale, and unlike most of them, has attempted the epic. He has mastery of diction and of meter, and fine feeling for nature, along with strong human sympathy, and, above almost all else, a passion for the sea in all its aspects. Among the earlier poems is one entitled, "In the Heart of the Woods," clearly inferior to the best that George Meredith has written upon woodlands, but with the same inspiration that all the English poets feel in the charm of their richly beautiful, but decorous and safe, and civilized, forests. One fancies that Mr. Noyes would be a bit slow to feel the power and fascination of our wilder Adirondacks, yet one who has felt the magic of the true wilderness can hardly believe that a great or majestic piece of verse could be written of English forests, lovely as they are. The epic, "Drake," occupies nearly half of one of Mr. Noyes's volumes, and the play, "Sherwood," and the "Tales of the Mermaid Tavern," take up two-thirds of the second volume. "Drake," it must be owned, in spite of brilliant and moving passages, is tedious. "Sherwood" is much shorter and of great charm, while the tales are full of mirth, spirit, and genuine poetry. Mr. Noyes never quite approaches the lyric perfection of Tennyson, but his volumes contain many spirited lyrics. "The Sword of England" is one of the noblest of these. The Japanese poems have great beauty of form. Like all poets, Mr. Noyes must celebrate the skylark, and he has done well by the caged bird. These volumes certainly do not prove Mr. Noyes a great poet, but neither do they prove that he may not yet be such. (New York: Frederick A. Stokes Company, $3 net.)

THE KNAVE OF HEARTS, by ARTHUR SYMONS, shows us the poet of "London Nights," nearly twenty years after. Mr. Symons at forty-nine is still a symbolist, and still a lover. Some of the best numbers in this volume are translations, singularly perfect in execution, from the French of Verlaine. There are also admirable translations from Catullus, and there is a distinguished original poem on Lesbia in old age. "On Reading of Women Rioting for Their Rights" is likely to make Mr. Symons the object of a hostile demonstration by some of these ladies. Those with sensitive ears may well wish to punish him not only for his sentiments, but for such feats as rhyming "desire" with "higher." Indeed Mr. Symons, whom nobody can accuse of carelessness, seems to have deliberately disregarded what were once the canons of English rhyme. His fondness for the French probably accounts for his pleasure in rhyming unaccented syllables. Again, he deliberately goes out of his way to give us a succession of three hissing "s's" in the possessive "grass's." Many of Mr. Symons's poems, in this volume, are fourteen-line, rhymed in couplets, and it is in these that he oftenest uses his unaccented, rhymed syllables. His true sonnets have no such blemish. Admirable as is the poem to his mother, one can not easily forgive the poet for setting it before the eyes of the world. High distinction is the characteristic of

(*Continued on page* 108)



Courtesy of Charles Scribner's Sons

The story of the life of Francis Thompson, poet of note, written by his friend, Everard Meynell, is one of the most important biographies yet produced in the youth of the twentieth century

THE LADY of the GARDEN

To Patience Nature Will Grant Any Prayer, and Trees May Be Made to Bloom and Bear Their Fruit upon a Wall

(Note:—Under the title, "The Lady of the Garden," Vogue is presenting a series of articles on garden lore. While these little essays are written in a charmingly dilettante manner, they nevertheless contain a rich vein of practical advice, for the Lady of the Garden writes as one who loves, and her gardener talks as the one who knows)



THERE is no other portion of the earth — of this I am very sure —that can offer me such myriad delights as this quiet, high-walled garden that lies along the Hudson, behind the old house of my Dutch ancestors, and runs across the meadows almost to the broad river. Many of its delights were put there for me long ago, but in some few of them I take a special pride, for I, myself, have created them—with the help of Tully. Without Tully, I and my garden are nothing.

Until Tully came to me I walked the paths with small delight, picking a blossom here and there, and wondering if it were really worth all the fertilizer that it cost me. But since the day that he arrived, typical Yankee farmer that he is, with the patient knowledge and the skilful hands of a true artist, the garden has become, indeed, an art to me—more than that, a companion and an inspiration. From him I have learned the secrets of the growing things and, therefore, how to make them grow as I would have them. In just one thing have I been able to lead the way a bit, and to teach, or at least to urge on, Tully, and that has been in training the little, foreign fruit-trees to climb against the sunny walls that hedge in the garden.

My fondness for training things amounts, I suppose, to an obsession. But nothing in the world, so far as I am able to recall, has ever appealed to me more than a phrase come upon when I was a very small person, in a mid-Victorian, sentimental romance that I had filched from the nursemaid's collection of "literary gems" — "and an old apricot grew upon the wall." What a picture the words brought into being—and bring still, for that matter. But in that long-ago time they sang through my heart with the mystery and magic of a line of Omar's. For how could a tree grow upon a wall? What might it mean? Yet how lovely it was — the words lovely in sound, and the old tree on its old wall, lovely in sight, according to the evidence of the context aided by the flights of my imagination.

A DREAM COMES TRUE

I had reached the age of feeling quite a grown-up when I saw at last the vision of my dreams. And as it was an apricot, and old, and in full bloom, when my eyes fell on it, sprawling on a lovely ancient wall, the occasion was a breathless one never since forgotten. As a matter of fact, it is not given to us many times in life to realize, as I did then, in all fulness and a little more, a dream of such delight that it laps over into realms brighter than mortal. So I have always felt that I might be indulged in this passion for wall-trained things; at any rate, I indulge it.



Three pear trees will grow in less garden space than one—if arranged in this decorous and upright fashion

But what unsuspected depths of pessimism in my neighbors and my friends have I not unearthed during the years of my indulgence! It would be tragic if it were not comic—and if for myself I had not found, through the necessity of routing this black plague, a glorious optimism that is mightier than faith because it is knowledge. I know that if I do my part, all the other forces may be depended upon to do theirs, all the great forces that are without in the elements, and the greatest and subtlest force of all, that within the plants—the strange, unknowable force of life. Tully knows this, too; and I suspect that he, too, has a whole philosophy by which he lives, of which this may be regarded as the foundation. He has the quiet, sufficient look which says so.

I began this horticultural education — mine and the trees — with some ready-made, espalier apple-trees, long, long ago; and my trials were many and varied until I set myself, soon after Tully came to me, to learn definitely about the things. (Everything about the garden worth recording dates from the opening of the Tully era.) He could not help me any with these foreign-grown things, however, and even he cherished in the beginning, I think, some of that antipathy for them which "em'-grunts" in general inspire in him. So I dug away at the problem alone, and determining to go to the very bottom of it, I deserted the garden one whole summer to watch the growth and the care, and the methods of treatment of the things as they thrive in their native land.



Beneath a broad trellis where purple grapes ripen for the wine, a sunny pathway leads to a marble seat

The reason for our failure was very simple, of course, and the surprising thing was that it should ever have seemed otherwise. The obvious is what usually escapes us, and the obvious thing was that my disappointed pessimists—several had spoken, and advised out of the fulness of unhappy personal experience—had only themselves to blame for persistent failure. But this is the sort of blame that is usually hardest to fix. People who have raised things a full dozen of years can not be in the wrong, and the fault must perforce be with the way in which Nature manages the matter.

THE GREATEST OF THESE IS PATIENCE

In the first place, impatience had a great deal to do with it—about eighty per cent., I should say, on a conservative estimate. For it is impatience which demands that accursed thing that professional garden-makers call "immediate effect." A wicked, blasphemous doctrine, that! It is impatience that induces the planting of the mature, ready-made tree which has been brought into especially trying climatic conditions from an altogether different environment, after having been subjected to the trials of an ocean voyage. Ordinary things endure transoceanic shipment with little or no detriment. But after all, a plant is not a seagoing creature, nor is a trained tree by any means an ordinary thing. Moreover, maturity is against successful transplanting, even at close range. So the first thing I learned about training trees concerned myself more than it did the trees, and applied to many other things besides gardening. In other words, seeing that I must, I learned how to be patient.

And the next thing I learned was that somebody—Tully, if not I—must always be vigilant; as a matter of fact, we both are. No underling touches the wall growths without special permission and special orders, even after special training.

Beyond these two things, there is really nothing to be said, for under just these two our entire system of training plants against walls was developed. Its fundamental principle is, of course, the old truism, "as the twig is bent the tree's inclined"; so we elect to start, always, with something very little more than a twig, whenever we inaugurate anew a bit of this work—which is nearly every year.

Just now we are in the midst of the education of a few common, ordinary trees that are not dwarfed. The idea of trying to train these came to me because the dwarfed trees are not so long lived as the rugged, old standards, and I have never yet, since that first impression, been able to get away from the desire for age in a wall-tree. That I shall not live to see my standard red astrachan and northern spy grow into gnarled veterans of a hundred years, reaching their knotted arms slowly towards each other until they span the thirty feet of wall space that lies between them, does not matter in the least. My imagination jumps the gap without a particle of effort, and lets me share in the delight of those yet unborn who shall be there to look upon my trees as the miracle of spring and summer and harvest-time swings around, twelvemonth after twelvemonth.

Perhaps, though, they will not live to be a hundred; perhaps they will not attain fifty years—nor even ten! Never mind, what difference does it make? But I have a feeling that they will, and it is well worth trying for the fun it is. They have been treated exactly the same as the dwarfed forms, and so have the pears and the plums and the peaches and the apricots, that make up the complete list in this experiment.

That is, we start with what the vernacular calls "yearlings"—good, stout little whips they are, that come up about to my shoulder. These are set out in the spring always, in ground made ready the year before, unless a sudden impulse on my part, rather than a plan, inspires us.

SOIL—AND AGAIN SOIL

All fruit-trees must have thoroughly drained soil, whether they are to climb a garden wall, or stand erect, alone and independent. Tully and I, as I have before remarked, are of one mind when it comes to making ready. Hence it is that he is almost as fussy—yes, indeed, he is quite—over the soil out-of-doors, where a tree is to go, as he is over the soil for the flats or the benches in the glass-house, and I have described his pernickety care of that. Away down deep into the bowels of the earth, he insists upon working it, and therefore he is becoming—gradually and reluctantly

(*Continued on page* 138)

VOGUE
PATTERN SUPPLEMENT
Spring 1914



Nos. 2475/5-2476/5—The gown puffed like a bustle is the mode of the hour, and of figured or changeable taffeta it may be made; 50 cents for waist or skirt

There is a special order blank printed on page 90

THE VOGUE PATTERN SERVICE

The Smart Modes of the Spring in the New French Clothes Are Illustrated in This Pattern Supplement of Twenty-Four Pages, Which Display over Two Hundred and Twenty-Five Selected Designs and Run the Gamut of Dress Requirement

TO follow the fashions, not as one who trails, but as one who leads, requires one of two things—unlimited money to buy the newest thing Paris has to offer, or authentic advance fashion information. The woman with the long purse may buy in Paris or New York what is new and smart; she may go to her dressmaker and say, "Now show me what is new—really new," and the dressmaker will bring from behind closed doors a gown which has not been generally seen—an advance model.

The woman of limited means, since she can not afford exclusive dressmakers, does not see these models, and consequently she must use ingenuity to make up for the deficiency of money. But how do it? How know the mode? The Vogue Pattern Service can point the way. New models are being constantly shown, and in the spring and autumn—the height of the clothes seasons—the department is enlarged. In this supplement over two hundred patterns are illustrated, showing not only a large number of advance spring gowns, suits, and blouses, but the garments which change less, such as negligees and lingerie. But even in these any new model is given far in advance of its general début.

Few smartly dressed women, however, think of patterns as a possibility, as they want something more exclusive than they suppose a pattern to be. In a general way this judgment is correct for the patterns made by the thousands and tens of thousands—such numbers naturally prevent exclusiveness—but Vogue patterns meet a different demand. They are made by experts for women of fashion who want the new modes, but who yet must count the cost; and though more expensive than others, they give a style insurance which in the end is an economy. There is no greater economy than to make up advance models, as they remain in style for a longer period.

A glance through the following pages will show the new models of the spring, many of which are not procurable, except at great cost, in any other form than a Vogue pattern. Frequently, well-dressed women make it a practise to wait to buy their clothes until the French models are reduced; and although this is an excellent plan, it is only feasible when it is supplemented by a gown or so for immediate wear. But with the use of Vogue patterns, the need to wait for May and June reduction sales will be eliminated.

Again, to many, a pattern looms up as a mountain of difficulties, strewn with perforations, notches, and other unintelligible marks. But not so with Vogue patterns. They are modern—indeed, the slogan might be, "If it isn't modern, it isn't Vogue"; but simplicity is their distinguishing feature. Good, plain, stamped words make clear statements of "front," "back," "fold," etc., while the different parts are of different colored papers—Manila for the main parts, green for trimmings, and brown for lining. And, in addition, with each pattern comes a printed slip with the picture shown in Vogue, accompanied by suggestions for materials and the amounts which will be required.

The usual dressmaker or seamstress, who could hardly be depended upon to cut well, but who can sew, should be able, with a pattern (which she usually scorns), to turn out a smart costume at small cost; for Vogue Patterns, accurately followed, really reproduce good models. Each design has been personally selected and the making personally supervised by the Fashion Editors of Vogue, who are in constant touch with all that is new and best in the mode.



Nos. 2386/5-2387/5

The double roll collars mark this suit of Deauville suiting as new



Nos. 2380/5-2381/5

Plain lines to please the woman who demands a tailor-made of serge



Nos. 2494/5-2495/5

A gown as simple and charming as it is typical of the spring mode



Nos. 247 /5-2472/5

The ripple tunics would be especially attractive in two-toned taffeta



Nos. 2384/5-2385/5

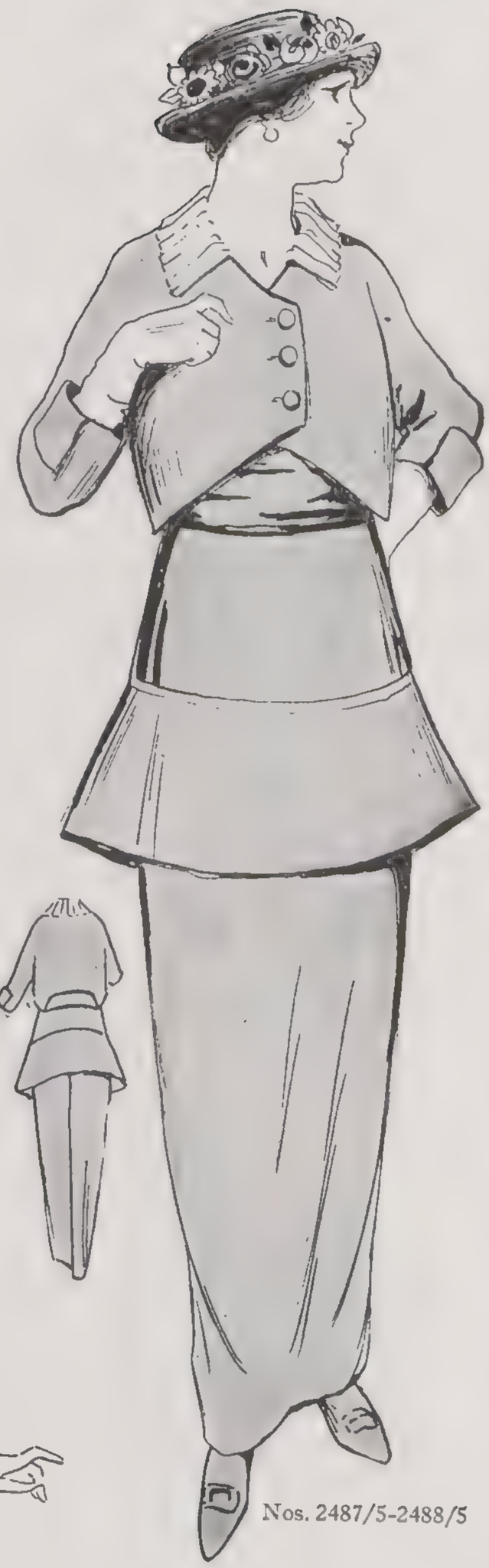
The short jacket which is finished by a belt is worn with a triple skirt

Directions and material requirements come with each pattern

THE piquant note which is a very decided trend of fashion at present is quite as noticeable in the tailor-made suit as in the gown. "Tailor-made" hardly seems the right name for the new suits, as they have become softer in lines and tailoring, and almost invariably are trimmed by tunics which are finished by hand rather than by machine. But the tunic is a mode of but one mood. It may be short or it may be long, but it always flares or puffs out in a saucy manner. Since tunics have become so prominent a part of the skirt, the jacket has diminished in length till it rarely reaches below the waist-line in the front, although the back varies in length from the waist to the hip-line. Collars, too, are noticeable, as many of the flared type known as the Gladstone, the Normandy, or the King of Rome are used, made frequently of batiste or ribbed cotton material. In a coat such as No. 2473/5, the collar is attached to the coat, while in Nos. 2382/5 and 2469/5, shown on page 70, it forms part of the vest. The silhouette, which is, of course, all-important, is rather dashing, and although the main material of the suit is dark, there is color or contrast in the trimming and very distinct color in the hat. For it is a color season in millinery, and bright flowers and ribbons abound.

The materials are the descendants of duvetyn and *velours de laine*, and they have a suède-like finish which is even softer than the velvet-like duvetyn. Ripple cloth, which is one of the best of these, comes in deep blue, green, tan, and brown, all colors which will be much worn. Small checks are found in a serviceable material called Deauville suiting, which has an unusual two-tone effect which is attractive. This fabric also comes in solid colors and is very serviceable. Taffeta will be used for the main material of a suit as well as a garniture.

A charming suit, formed by Nos. 2490/5-2491/5, shows the long tunic. The broad bands of braiding give a double, broken line in this instance and also show a new mode of trimming of which more will be seen. On this model a broad band of hercules braid or a band of taffeta could be used with dark blue Deauville suiting. The coat, like many this season, is cut with the raglan sleeve, which gives as pretty a line as the kimono, and as it allows of a better fit is preferable for cloth. The new, single-buttoned coat and the flared tunic are well shown in Nos. 2473/5-2474/5, which forms as good a model for taffeta as for cloth. A more tailored type, Nos. 2487/5-2488/5, shows the plain Eton and straight skirt trimmed by a set-on band at yoke depth which gives the effect of a tunic in a way which is easily handled. Many of the coats, and this could be one of them, have a broad belt of Roman-striped silk tacked in at the side seams and extending vest-like across the front.



Nos. 2487/5-2488/5

The Eton jacket, which will be an undisputed mode this season, is here shown with a plain skirt given a piquant tunic by an applied band



Nos. 2490/5-2491/5

A dignified costume to develop in dark blue ripple cloth trimmed by black soutache braid and collar and cuffs of white batiste



Nos. 2473/5-2474/5

The smartness of this model lies in the simplicity of the raglan cut of the short coat and the good line of the flared tunic

Patterns for the designs shown on this and the preceding page are priced 50 cents each for waist, coat, or skirt, or $1 for the complete costume. Sizes 34 to 40 inch bust measure. Directions and material requirements come with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York

There is a special order blank printed on page 90



Nos. 2548/5-2549/5
An excellent suit for general wear, to be made of blue serge with vest and collar of striped silk



Nos. 2382/5-2383/5
The shortening lines of the tunics are counterbalanced by the lengthening line of the panel



Nos. 2469/5-2470/5
The collar and vest of white batiste, the Eton jacket, and the short tunics will distinguish many spring suits



Nos. 2366/5-2367/5
Those who like the straighter lines will find this coat and one-sided skirt becoming



Nos. 2264/5-2265/5
A good belted coat model and a straight skirt, showing a girlishness which suits a slim figure

THE NEW ORDER *of* AFTERNOON GOWNS

With the Assistance of Vogue Patterns the Best Modes of the Spring May Be Made at a Very Moderate Cost and with Every Assurance of Success

THERE is a certain appeal in a spring gown that few other clothes equal. It is partly due to the season, for the first warm days make winter clothes and dark colors look shabby when everything in nature is fresh and new. The new order of gowns is delightful, and though it is the natural evolution of the winter mode, the puffed-up back, suggesting the bustle, the full tunics, and the flared collar all create a distinct change. Moreover, the lovely flowered taffeta which will be combined with solid colored taffeta, and the Roman-striped silk, in well blended, deep colors, lend a note of novelty.

The woman who wishes to make the most of her dress allowance will find that this is a season when she can do so, as many of the modes may be easily followed if a good pattern acts as a guide. A dress such as Nos. 2508/5-2509/5 is distinctly simple. The waist should be made on a foundation of chiffon or net mounted on a belting to which the short skirt foundation of China silk and the skirt itself may also be attached. In the present-day gowns the only really substantial section is the belt; it holds the dress together. This model, in one of the lovely new crêpes in gold color or a changeable red and blue, would be especially attractive combined with lace, which forms the front. This lace is mounted only on chiffon and so makes the skirt partly transparent. Mousseline is the newest material to use for the pointed collar. The skirt is tacked at the back to the short foundation, which may be of white China silk or charmeuse. The lace panel hangs straight at the front and the skirt fastens at the side, as does the dress.

The gown on the left is suited to taffeta or cloth, or the two combined. Dark blue serge could form the waist, the upper tunic, and the lower section of the skirt, and black taffeta the bretelles and plaited tunic. Such a dress should be made on a white China silk waist foundation attached to a stiff belting. Black taffeta may be used as a foundation for the tunics and the lower part of the skirt.



Nos. 2502/5-2503/5
Of black taffeta are the bretelles and the lower tunic, and the remainder of this clever model is of dark blue serge

Patterns for the designs shown on this page are priced 50 cents each for waist, coat, or skirt, or $1 for complete costume. Sizes, 34 to 40 inch bust measure. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York

Directions and material requirements come with each pattern



Nos. 2508/5-2509/5
The puffed-up, bustle back and the transparent lace front are the charming features of this afternoon gown



Nos. 2326/5-2327/5

Blue serge is excellent for this, with waistcoat of black satin and vest of white batiste



Nos. 2292/5-2293/5

The collar and long, pointed vest may be of white silk in a dark cloth or silk dress

THREE typical spring dresses are shown below. The one in the middle is of the serviceable sort for morning wear and although so simple has a good deal of individuality. Any plain dark fabric—serge, poplin, faille—would be excellent for it, with the collar and tunic of a contrasting taffeta. Blue is to be used a great deal this season and this model seems essentially suited to it.

The gowns to the right and left of it are for afternoon wear and give the extremes of the present mode. The one on the left shows the extent to which puffs and tunics may be carried successfully, while Nos. 2394/5-2395/5 has long, draped lines in the front. The back may be as simple, or it may be bunched up a trifle. Figured crêpe would lend itself charmingly to this, with a girdle of velvet in a contrasting color: green with gold-brown or old-blue with gold.

The puffed model fairly bespeaks taffeta and chiffon. The waist could be of cream chiffon with the collar and vest of white mousseline. The underskirt and two puffs may be of taffeta in old-rose, with the lower chiffon tunic of the same color and the upper one of cream to match the waist. A broad band of Nattier blue velvet may be used under the chiffon to fall in two ends in the front.

Patterns are priced 50 *cents each for waist or skirt. Sizes,* 34 *to* 40 *inches bust measure.*



Nos. 2330/5-2331/5

A spring taffeta in dark blue with gay flowers adapts itself to this quaint house gown



Nos. 2266/5-2267/5

A taffeta in a lovely rose color would make this a charming afternoon gown for house wear



Nos. 2506/5-2507/5

A model showing the extreme to which puffs and tunics may be carried successfully



Nos. 2477/5-2478/5

Blue serge frock with collar and tunic of black taffeta and standing collar of white



Nos. 2394/5-2395/5

An excellent dress, made of a dark colored figured crêpe, for the street or house

There is a special order blank printed on page 90



Nos. 2362/5-2363/5
Waist and tunic, which form one pattern, are worn over a plain skirt



Nos. 2398/5-2399/5
Figured taffeta may be used for No. 2398/5 with a plain taffeta skirt



Nos. 2338/5-2339/5
Dull toned moire may be used for this plain waist and single puff skirt



Nos. 2322/5-2323/5
As good for afternoon wear of silk, as for morning wear of serge



Nos. 2358/5-2359/5
The waist and tunic are in one pattern, the one-piece skirt in another

PLAIN AND FIGURED WEAVES OF TAFFETA OR OF CRÊPE WOULD COMBINE WELL IN THE MODELS ILLUSTRATED

In making dresses of the simple character of those shown on this page, an unboned bodice lining of China silk or net is all that is required, finished at the waist-line by two-inch, foundation belt



Nos. 2369/5-2370/5



Nos. 2439/5-2440/5



Nos. 2290/5-2291/5

Group of three afternoon dresses; plain or figured taffetas or crêpes could be charmingly combined in each one with a farther contrast given by a collar or neck frill of white

THE SKIRTS, WHICH ARE STILL NARROW AT THE BOTTOM, SEEM SCARCELY WIDER THAN THE FLARING BATISTE COLLARS

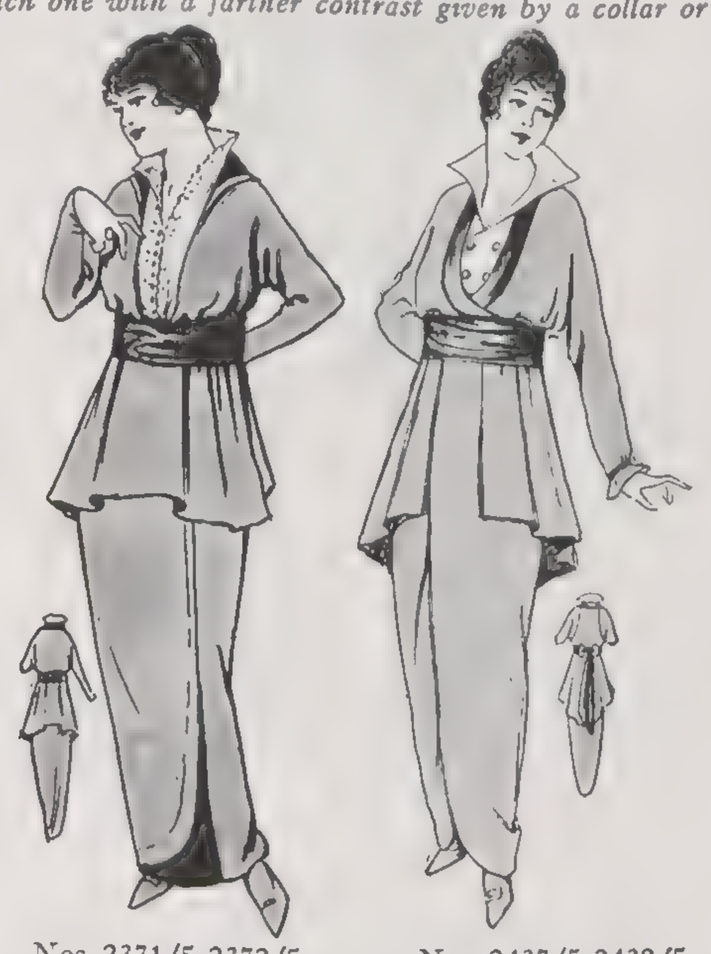
Patterns for the designs shown on this page cost 50 cents each for waist or skirt. Sizes, 34 to 40 inch bust measure. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



Nos. 2432/5-2433/5
The waist and tunic are cut in one pattern



Nos. 2544/5-2545/5
For luncheons this would be charming of crêpe



Nos. 2371/5-2372/5 Nos. 2437/5-2438/5
In the first model the tunic is lifted in the back, and in the second it drops



Nos. 2434/5-2435/5
Theatre gown of purple moire with old gold net



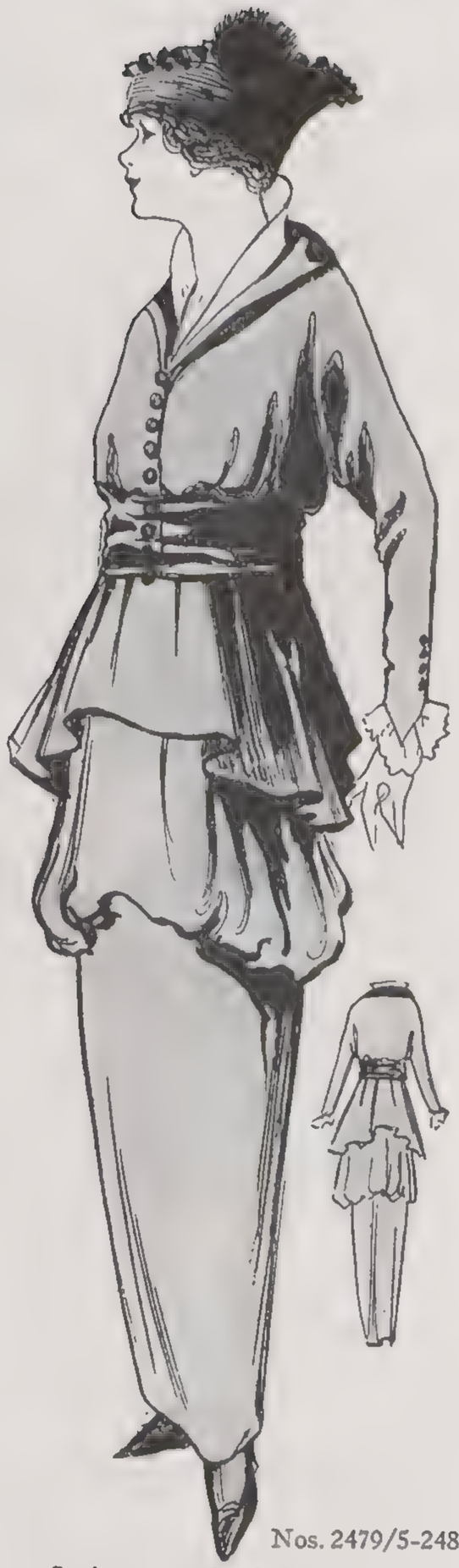
Nos. 2441/5-2442/5
Lace could trim the waist and form the full tunics

Directions and material requirements come with each pattern



Nos. 2481/5-2482/5

A clever intermingling of bodice and pannier skirt is noteworthy in this afternoon gown of a plain and figured material



Nos. 2479/5-2480/5

Spring street frock for dark blue taffeta in which the tunic and puffed pannier come with the skirt



Nos. 2552/5-2553/5

A figured crêpe or taffeta would achieve that illusive picturesqueness which this charming afternoon gown suggests

GOWNS *of the* PLAINER SORT *for* MORNING WEAR

On This and the Page Following Are Shown Frocks Suited to Morning Wear by a Simplifying of the Season's Mode

THE majority of women in America to-day make the mistake of overdressing; and at no time is it so noticeable as in the morning. Before noon, for the street, morning lecture, or in the home, the dress should be plain. Assembled to the right and the left, and on the following page, are smart gowns, distinguished by simplicity and a certain severity which is almost an essential for morning frocks. Nos. 2396/5-2397/5 and 2211/5 are of a sort which bespeaks serge or some such plain, serviceable material. In the first, the box plaits and the soft white batiste collar give a softening touch. Again, the neck of No. 2211/5 may be relieved by white, which is becoming, but the material and finish should be of the plainest

Patterns for the designs shown on this page cost 50 cents each for waist or skirt, excepting No. 2171/5, which is $1. Sizes, 34 to 40 inch bust measure. Order from the Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., N. Y.



Nos. 2390/5-2391/5

A morning frock of plain and plaid materials



Nos. 2396/5-2397/5

Tailored dress with box plaits back and front



No. 2211/5

Excellent tunic designed for a cloth gown



No. 2171/5

A simple gown designed in one-piece effect

There is a special order blank printed on page 90



Nos. 2298/5-2299/5

For the house this would be good of dark poplin with piqué vest and collar



No. 2051/5

Roman-striped silk, deftly introduced, gives a gay color note to this dress



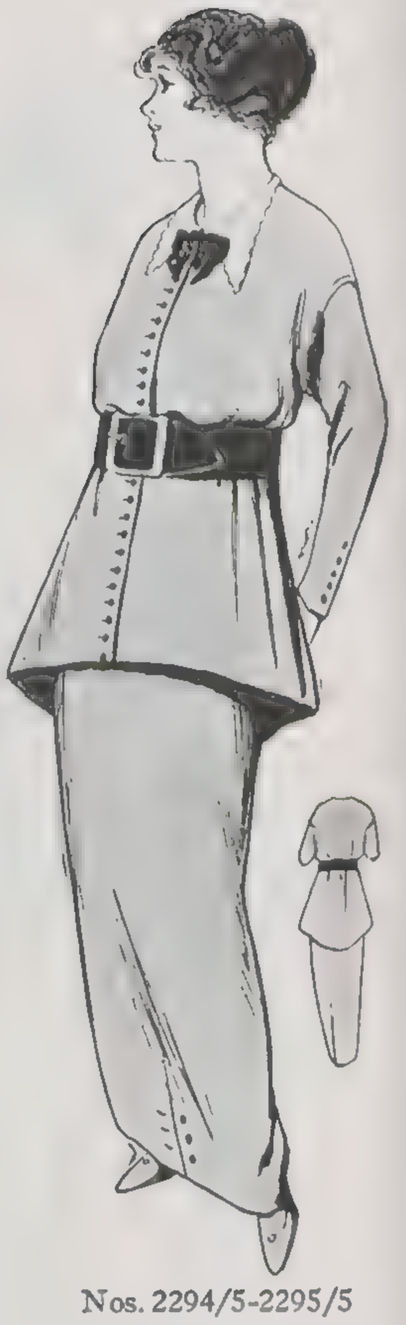
Nos. 2392/5-2393/5

For the street make this of green ripple cloth with white linen vest and collar



Nos. 2430/5-2431/5

A simple kimono waist and a skirt with a tunic may be adapted in faille



Nos. 2294/5-2295/5

In this good style frock the waist and tunic are included in one pattern



Nos. 2516/5-2517/5

A maternity dress carefully constructed for comfort, but following modish lines

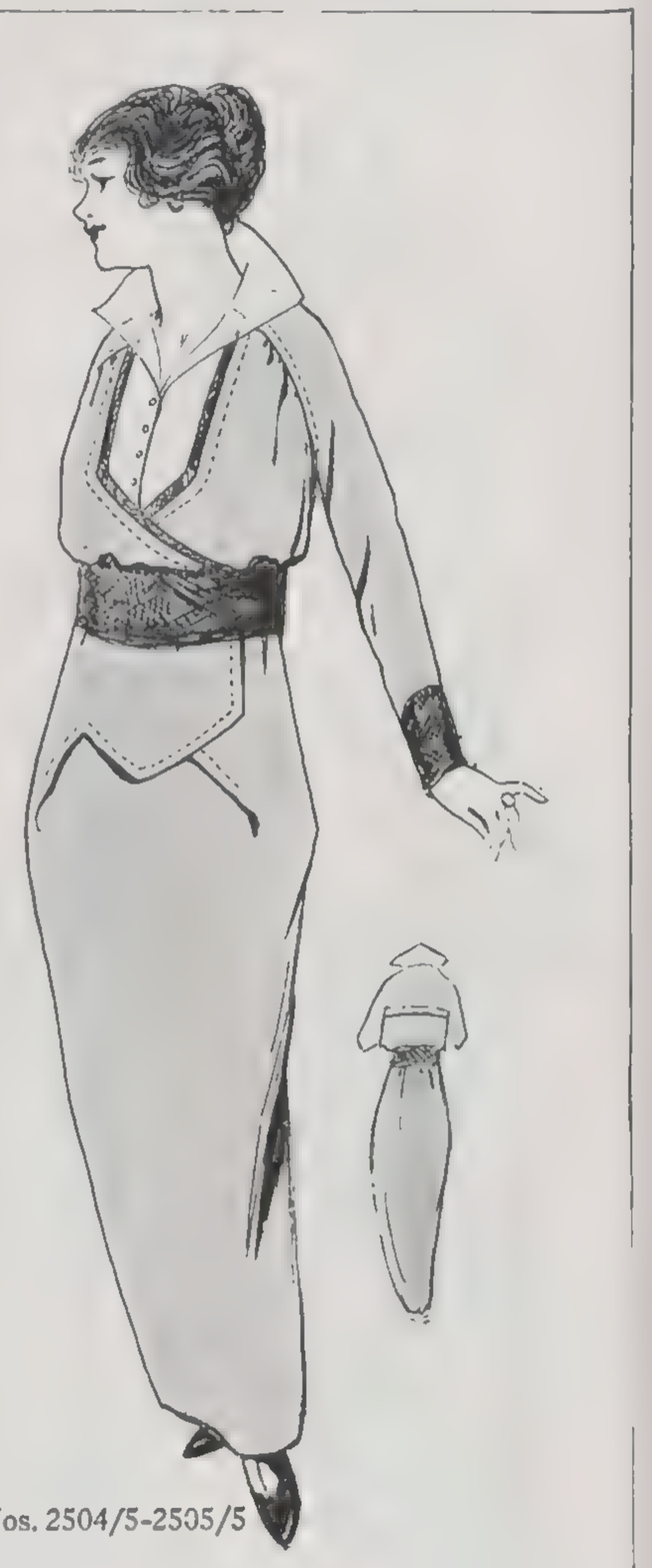
THE SPRING MODE IN ITS SIMPLER FORMS IS WELL EXPRESSED IN THIS ASSEMBLAGE OF MORNING FROCKS

THESE models are particularly interesting, as it is frequently hard to find good, simple dresses which are practical as well as smart. Such a dress as that given in Nos. 2392/5-2393/5 has essentially new lines, and yet it is plain.

In Nos. 2504/5-2505/5 black braid, which will be used considerably this spring, gives quite a tailored air. One of the fine ribbed failles, in a medium weight, would be smart in a new shade, which is something between a taupe and brown, and gives a predominating, warm gray tone. The braid may outline the vest and the sleeves, and replace silk or moire for a broad girdle.

The question of maternity clothes is a puzzling one to most women. It is, however, possible to make smart, and yet comfortable, gowns that may be adjusted as required. A point often overlooked is the bottom of the skirt. This should always be kept level with the floor, and for this reason the model illustrated, Nos. 2516/5-2517/5, has the lower part of the skirt attached to a foundation lining, and, as required, it may be dropped. The fulness on the side, which is the mode of the present, is also a happy one, as it counterbalances the change of the figure. In the waist, adjustment is possible on the vest, and by the crossed girdle at the waistline. The suggestion of a jacket also gives a length of line just where it is necessary.

Patterns for the designs shown on this page cost 50 cents each for waist or skirt. Sizes, 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., New York



Nos. 2504/5-2505/5

The collar, the raglan sleeves, and the puffed sides mark this serge frock as new

Directions and material requirements come with each pattern

WHEN EVENING ARRIVES

Tunics and Then More Tunics Varied by the Pannier and the Drapery, and Bodices Very Filmy Are What Will Be Seen This Spring after Six o'Clock

The rage for the dance which has abated not one jot means that the number of evening gowns needed grows larger and larger. Silk crêpes and crepons, light weight brocades, taffetas, and flowered chiffons, and always charmeuse; and nets and laces—these are the best materials for evening wear



Nos. 2412/5-2413/5
Flower shoulder straps and tulle or chiffon angel sleeves are details worth considering



Nos. 2542/5-2543/5
A pannier of lace has the charm of a pannier, with a not over bouffant effect of silk



Nos. 2408/5-2409/5
Charming color contrasts can be had here with the skirt of one color, the chiffon tunics of another, and the girdle of a third



Nos. 2512/5-2513/5
This dominating arrangement of the net flounce is one of the newest tricks of fashion



Nos. 2308/5-2309/5
The classic drapery of the skirt is repeated in the cut of the graceful and tapering sleeves

The patterns illustrated on this page are priced 50 cents each for waist or skirt, or $1 for complete costume. In every instance the tunic is included in the skirt pattern. Sizes, 34 to 40 inch bust measure. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner 30th St., New York



Nos. 2410/5-2411/5
The simplest sort of variation of the tunic and the slash



Nos. 2406/5-2407/5
The serviceable hemstitched flounces of batiste or of chiffon



Nos. 2467/5-2468/5
In this model the flounces are concentrated near the hips



Nos. 2456/5-2457/5
The chiffon cape makes an appreciable difference in a gown



Nos. 2465/5-2466/5
Made in just a single color, this gown has much dignity



No. 1764/5
A pretty dancing frock, admirable for the new net top laces



Nos. 2539/5-2540/5
Net and narrow lace edging can be economically used here

There is a special order blank printed on page 90

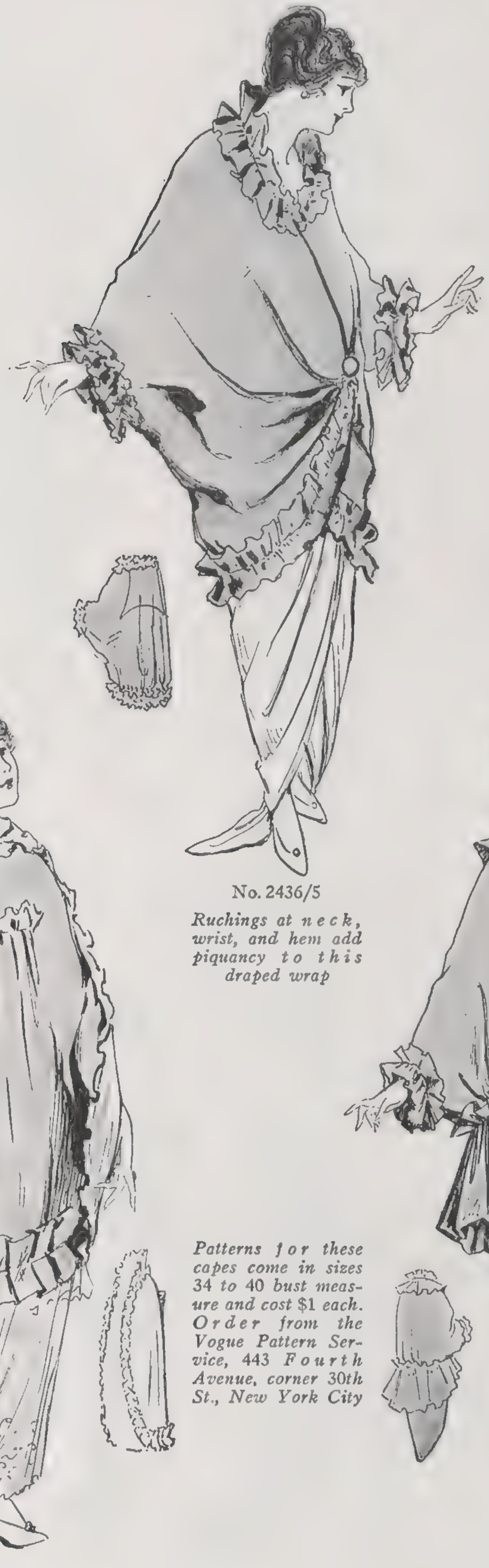
WRAPS, TOO, HAVE ADOPTED RUFFLES

The Crisp Taffetas, Moire, Plain, and Also Flowered, and the Soft Crêpes Are Lined with the Most Supple Chiffons in Lovely Colors



No. 2428/5

What appears to be a cape in back becomes a decided coat when viewed from the front





No. 2311/5

A coat with drapery on long graceful lines which lend themselves well to sumptuous materials

THE ever-present ruffles now appear on wraps, and with their advent have quite changed the character of the wraps themselves. The long draped lines so lovely in the brocades and velvet are partially laid aside for the piquant capes and short wraps of taffeta or crêpe in light, solid, or two-toned weaves. There is a sauciness and crispness about these garments that is quite new, and though they can not be said to have much warmth, after all the summer wraps require but little. They do have, however, the most delightful linings of chiffon in the patterns which Poiret has made a rage, and it would seem as if the French silkmakers had even out-Poireted Poiret in some of their latest designs.

No. 2436/5, in a dark two-toned taffeta in the lovely new garnets or reds, could be used equally well for day or evening wear. The cape No. 2485/5 in old-blue with gold threads would also serve a double purpose, while old-gold, which is an excellent evening shade, is well suited to the beruffled wrap, No. 2541/5. Nos. 2311/5 and 2550/5 fairly demand the richness of figured crêpe.

No. 2436/5

Ruchings at neck, wrist, and hem add piquancy to this draped wrap



No. 2310/5

The ruffles add a novel touch to this simple wrap which is suited to taffeta or satin



No. 2485/5

A charming exponent of the cape, so much a feature of the spring and summer wraps

Patterns for these capes come in sizes 34 to 40 bust measure and cost $1 each. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner 30th St., New York City



No. 2541/5

The crisp air of the ruffled gown of the season is well expressed in this wrap



No. 2550/5

Graceful drapery freed from any unnecessary trimming characterizes this coat

Directions and material requirements come with each pattern



Nos. 2496/5-2497/5

Panniers and girdle of rose taffeta combined with Malines lace make a piquant gown for the bridesmaid



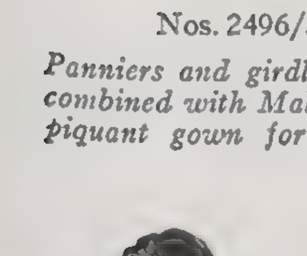
Nos. 2510/5-2511/5

Charming for a bridesmaid is this dress of blue chiffon over pink with net lace frills forming the main skirt



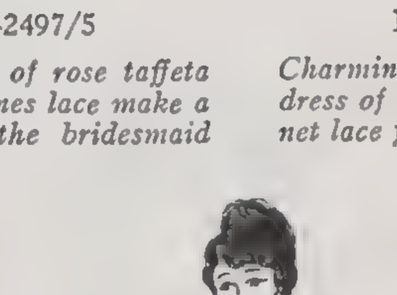
Nos. 2514/5-2515/5

The dignity which is essential and the beauty which should be a part of every bridal gown are charmingly combined in this gown of white charmeuse and rose point lace



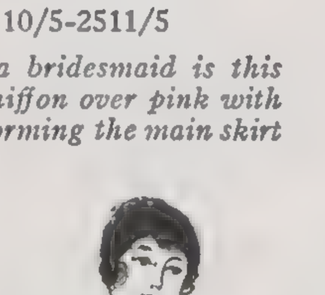
Nos. 2546/5-2547/5

The straight cut skirt and surplice waist permit a lace robe to be used here



Nos. 2404/5-2405/5

Made of changeable red and blue taffeta this could be worn to a spring wedding



Nos. 2400/5-2401/5

In some lovely material such a gown could be worn by the mother of the bride

Patterns are priced 50 cents each for waist or skirt. Sizes: 34 to 40

MODES NOT ONLY FOR THE CHIEF ACTORS IN THE WEDDING CEREMONY, THE BRIDE AND HER MAIDS, BUT ALSO FOR THE SPECTATORS

WEDDING gowns, though they may be made of the most beautiful and costly materials, should be simple in line, as the veil confuses, to a certain extent, the design of the gown. In the model above, there is a delightful simplicity which yet conforms with the new mode, for the skirt is draped up in the front, and in the back is formed into a slight puff. The surplice waist is cut with long, tight sleeves, which may be of chiffon or of charmeuse, set into the charmeuse waist at a dropped shoulder line. An excellent point in this dress is the effective use which is made of a small quantity of lace. The veil, shown with the gown, may be of tulle edged with lace to match the dress, and gives a certain trimming to the back of the gown. Cream colored charmeuse is generally used with some real lace—Brussels, Venetian, Duchesse, or rose point.

The two gowns suggested for bridesmaids each have a rather picturesque quality, which makes them peculiarly appropriate. The first gown of the group of three could be used for a lace robe, while the other two could be of taffeta, and worn with hats.

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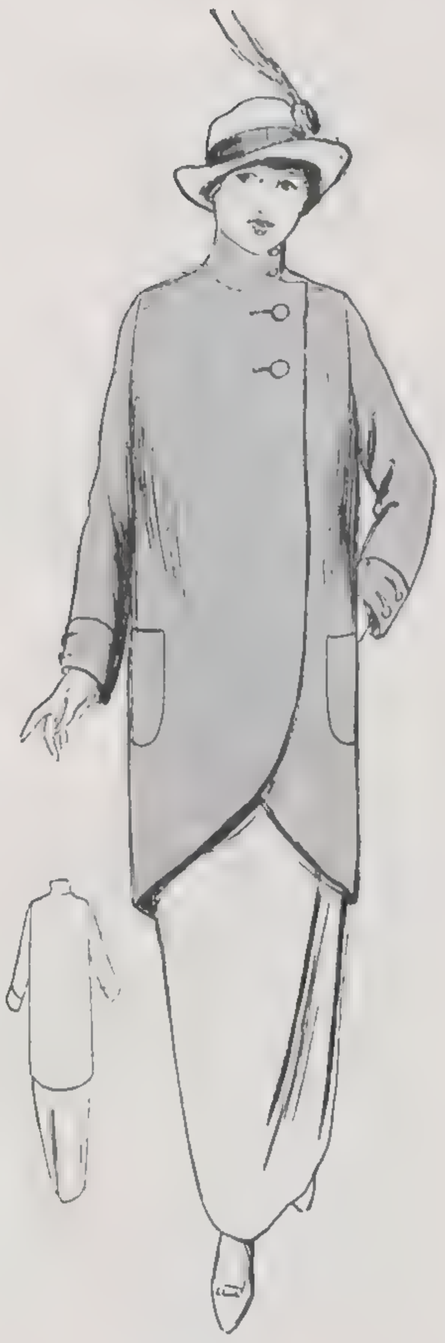
No. 2368/5

A hint of the new flare conservatively expressed in a coat that may be of silk or cloth to suit its purpose



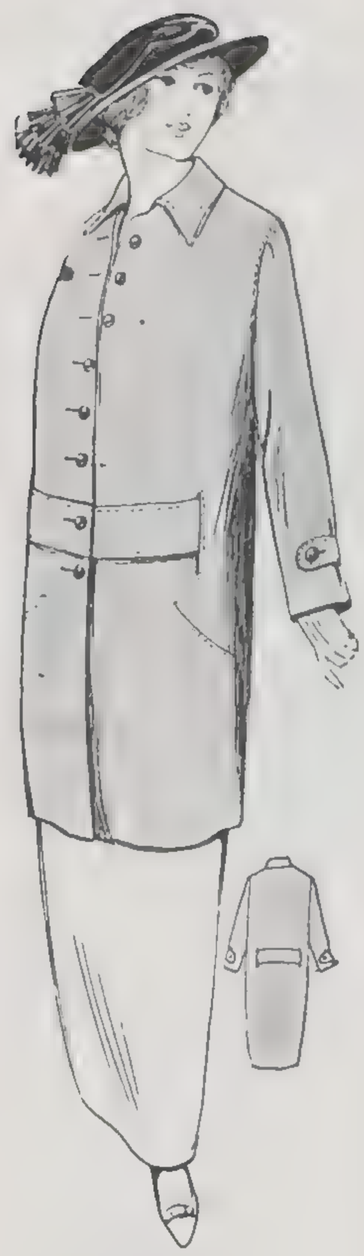
No. 2486/5

A cape-like coat for taffeta or charmeuse, not too elaborate for daytime wear, but pretty enough for the evening



No. 2225/5

This coat is practical in every line. For sports, traveling, or motoring, it may be of golfine, serge, or cheviot



No. 2414/5

A youthful sports coat attractively belted, which would develop splendidly in loose weave, bright-toned fabrics

THE BLOUSE *at its* VARIED BEST



No. 2519/5

Premet has here combined chiffon and linen in a practical manner, for the underblouse may easily be detached and cleaned

The Spring Blouses Have Taken unto Themselves the Loveliest Bright Colors Subdued by Vests and High, Pointed Collars of White

COLOR is everywhere this spring: in the hats, in the vivid Roman stripes and figured materials for gowns, and even in the wash blouse materials. And it is not the only innovation in blouses, as the vest and collar are subject to many variations. The newest of the latter is known as the Gladstone collar. In No. 2519/5, illustrated at the left, it is a part of the underwaist. This, by the way, is one of the most delightful blouses the season has brought, as it combines, to an unusual degree, daintiness with practicability. The underwaist, which is made separately from the chiffon overblouse, may be of fine, white batiste or handkerchief linen. With a dark blue spring suit, this model in blue and white would answer for informal luncheons. Bright colored batistes are the newest thing for wash blouses. Among them are canary, green, pink, and blue, in solid colors, or in stripes on white grounds. As a rule, the vest and collar are of white, which makes the vivid tones more becoming.

Patterns for the four coats are priced $1 *each, and the blouses* 50 *cents each. Sizes* 34 *to* 40.



No. 2551/5

Of taffeta, crêpe de Chine, or the new Georgette crêpe this becoming blouse is excellent for general wear with spring suits

Directions and material requirements come with each pattern



No. 2484/5

Line for line this waist has been copied from one of the latest Paris models of the spring



No. 2373/5

For net or colored batiste with white collar and cuffs



No. 2155/5

In this model a novel collar is enough to make a novel waist



No. 2425/5

Two materials, figured and plain, are deftly combined in this blouse of pretty curves



No. 2464/5



No. 2361/5



No. 2417/5



No. 2132/5

Two models that might well form the matching upper half to a simple cloth skirt



No. 2427/5



No. 2360/5



No. 2156/5



No. 2268/5



No. 2282/5

Patterns for these blouses are 50 cents each. Sizes, 34 to 40 inch bust measure. Address The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



No. 2426/5



No. 2286/5

There is a special order blank printed on page 90

CORRECTLY CUT CLOTHES FOR THE WOMAN WHO FOLLOWS THE VARIOUS WAYS OF SPORTS

Patterns for the designs shown on this page cost 50 cents each for coat, waist, or skirt, except Nos. 2226/5 and 2316/5, which are $1 each. Sizes, 34 to 40 inch bust measure. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



No. 2483/5
Make of bright colored batiste with vest and collar of white

No. 2278/5
A good model for tub silk fastened by links of pearl buttons

No. 2341/5
The short-sleeved, open-necked blouse for tennis or golf

No. 2198/5
White linen and heavy crocheted lace make a pretty waist

FOUR GOOD WAISTS OF THE LESS TAILORED TYPE



No. 1915/5 No. 2004/5 No. 2117/5
In the first tailored waist the armhole is small and slightly dropped; in the second, large; in the third, a shoulder yoke is used with a slightly large armhole



No. 1835/5
Well-cut riding breeches which follow an excellent English pattern. They should match the habit and be reinforced by suède



No. 2226/5
Golfine is the new material for a rough and ready sports coat like this



Nos. 2498/5-2499/5
Separate waist and skirt for the summer of 1914, for outdoor country life



Nos. 2314/5-2315/5
The "country suit" of the Englishwoman

Nos. 2296/5-2297/5
Skirt unbuttons and the collar buttons up

Nos. 2317/5-2318/5
The English habit with an apron skirt

No. 2316/5
The paddock coat for cross-saddle riding

Nos. 2332/5-2333/5
The skirt may be converted into bloomers

No. 1925/5
A well cut tailored waist and its skirt

No. 2118/5
Regulation habit with "safety" skirt

PATTERNS *for the* TRIFLES WHICH MAY MAKE *a* COSTUME



No. 2424-A/5
Sleeveless waistcoat for Roman-striped or flowered silk to be worn with a narrow leather belt



A very becoming collar which made be made on a detachable foundation



No. 2518/5
A group of three new chemisettes and one girdle are given as one pattern for 50 cents



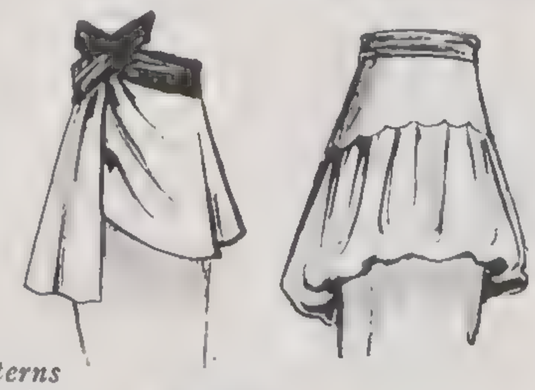


A sleeveless chemisette for net or batiste, with lace collar and edging



No. 2424-B/5
This waistcoat and the one on the opposite side of the page are given as one pattern for 50 cents





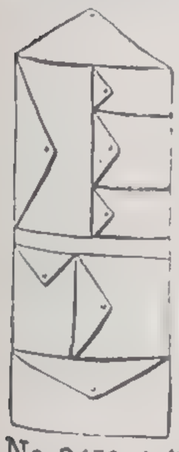
No. 2524/5
Four different patterns for the new tunic for cloth, taffeta, or lace are in one number; 50 cents



No. 2352/5
Two chemisettes and one high neck and long sleeve guimpe are included in No. 2352/5 for 50 cents. Batistes and nets are being used to make them



No. 2451/5
Two pretty party bags and two quite different slippers are here grouped under No. 2451/5, and are priced 50 cents for the four articles together



No. 2452-A/5
A money or jewel bag, and a sewing apron



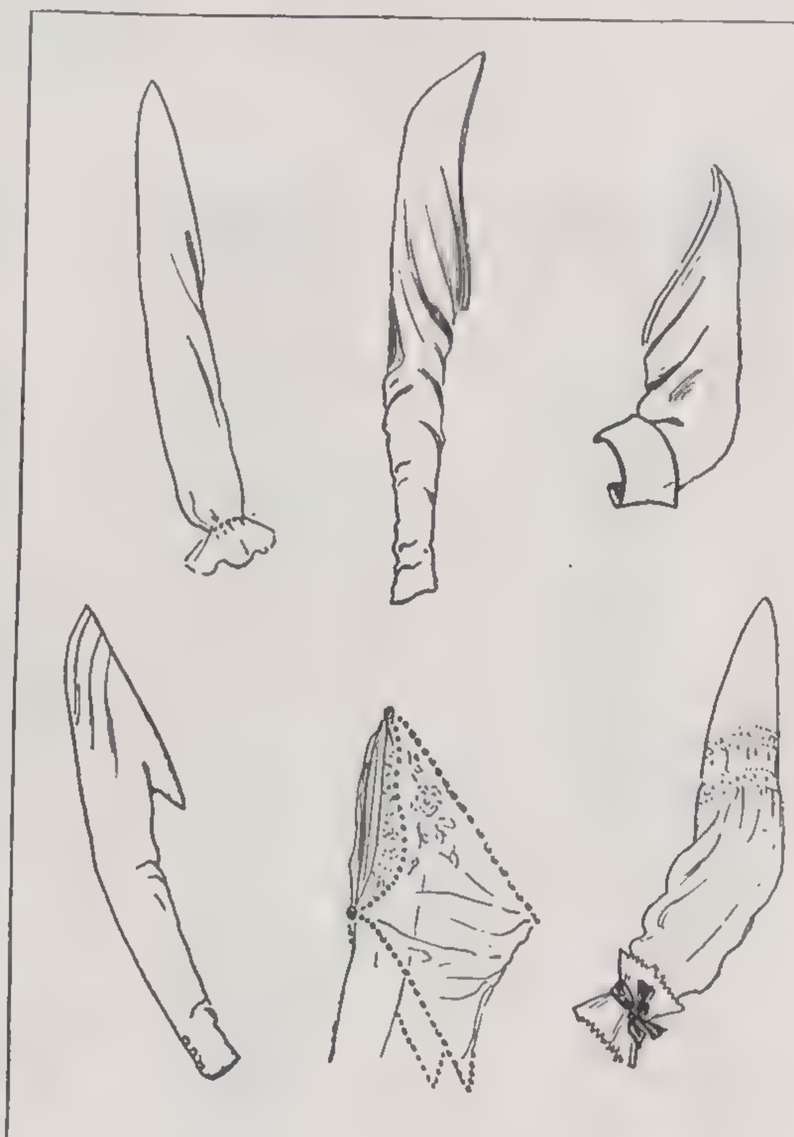




No. 1913/5
A bodice lining. Price, 50 cents



No. 2452-B/5
Bag and apron in one number; 50 cents



No. 2520/5
Six new sleeves, including the bishop, the raglan, and an evening sleeve, for 50 cents



No. 2415/5
Sleeves which may be used to rejuvenate dresses of a past season; 50 cents, complete



No. 1990/5
A full length princess lining. Price, $1

There is a special order blank printed on page 90

IN NEGLIGEE ATTIRE

With the Assistance of Patterns Such as These, Which Are Cut in Few Pieces, Negligees and Matinées Can Be Made at Small Cost of Time and Money

Patterns for the negligees shown on this page are priced $1 *for the full-length models, and* 50 *cents for the short models. Sizes,* 34 *to* 40 *inch bust measure. Directions and material requirements come with each pattern. Order from The Vogue Pattern Service,* 443 *Fourth Ave., corner* 30*th St., New York*



No. 2164/5
A one-piece matinée suitable for crêpe or oriental silk bordered by lace



No. 2527/5
A charming full-length tea-gown showing a jacket and flounce of lace over charmeuse



No. 2526/5
Oriental crêpe or embroidered chiffon edged with lace could be so draped



No. 2528/5
A pretty use of a ribbon-run, puffed edging characterizes this tea-gown of allover lace



No. 2418/5
A three-quarter-length negligee designed for allover lace or chiffon cloth



No. 2446/5
A practical model suitable for albatross or a silk and wool material with the deep collar and cuffs of softly contrasting silk



No. 2447/5
Make this novel two-piece, surplice jacket of crêpe or chiffon bordered by lace or embroidered and edged with fancy fringe



No. 2262/5
A one-piece negligee for embroidered tub crêpe, lace bordered



No. 2214/5
Formal tea-gown of charmeuse or crêpe veiled by tulle or lace



No. 2088/5
Figured crêpe or silk girdled with a contrasting color



No. 2343/5
A rest robe of crêpe de Chine trimmed crocheted buttons



No. 1814/5
House dress for tub material; good also for maternity wear



No. 2238/5
Two-piece robe of crêpe with swansdown or silk quilling

Directions and material requirements come with each pattern

THE NEW LINGERIE WHICH ELIMINATES FULNESS

Patterns of Well-Cut, Close-Fitting French Lingerie with the Requisite Slimness of Line

Patterns for the designs illustrated on this page cost 50 cents each. Sizes, 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



No. 2218/5
A combination which fastens in front and is cut without a waist-line

These patterns have been selected from French designs which feature some cut or style that makes the garment daintier, or more comfortable. A very new pattern is No. 2522/5, suitable for silk, or crêpe. No. 2449/5 is a petticoat suitable to wear with such a jacket as No. 2418/5, on page 82.



No. 2522/5
The new undervest and knickerbockers which are made of Italian silk



No. 2525/5
Nightgown in kimono cut finished with ribbon run under shirred bands



No. 2521/5
An embroidery corset cover joined at the waist to straight cut drawers



No. 2110/5
Combination of chemise and skirt with drawers attached on the inside, at the waist

Nightgowns cut in kimono fashion, as No. 2525/5, are easily made, and may be trimmed in many effective ways. The upper part may be made of allover embroidery, and joined to the skirt by a beading, or the gown may be of crêpe de Chine, trimmed with shirred net bands through which ribbons are prettily run.



No. 2449/5
A straight petticoat of crêpe de Chine with plaited flounces of lace or net



No. 2260/5
Petticoat suitable for crêpe de Chine with lace insertions



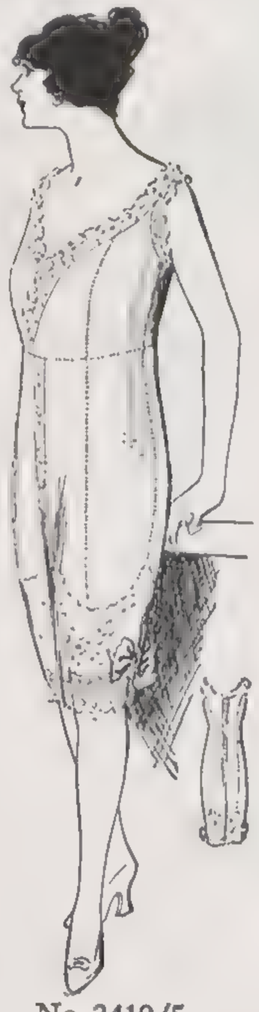
No. 2443/5
French combination made of lace and narrow puffing



No. 2263/5
Combination fastening in front and cut princess style



No. 2375/5
Petticoat suitable for dancing, with lacings at each side



No. 2419/5
This combination may be fastened at front or back



No. 2216/5
A fitted petticoat with a deep lace ruffle headed by ribbon-run beading

There is a special order blank printed on page 90

SIMPLE THOUGH THESE PATTERNS ARE THEY EXEMPLIFY THE DAINTINESS AND EXACTNESS OF CUT WHICH DISTINGUISH THE LINGERIE OF THE GENTLEWOMAN



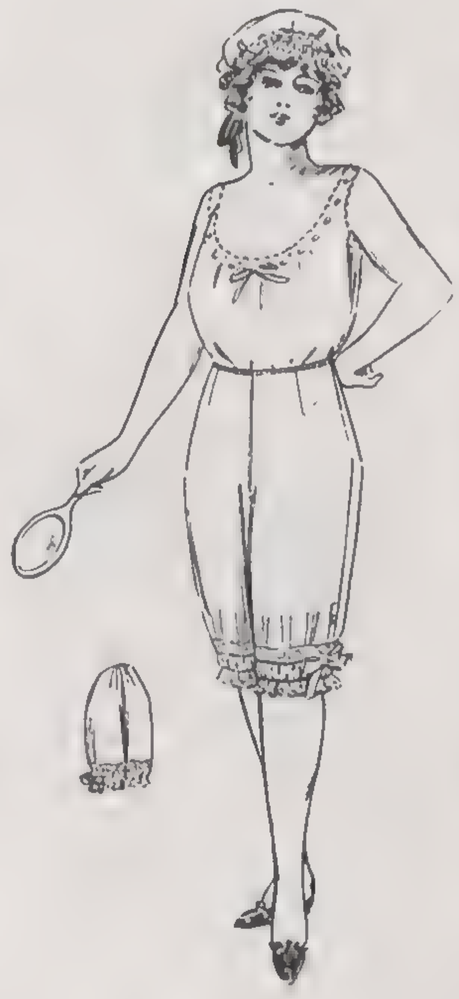
No. 2444/5 No. 2445/5

Even the unskilled needlewoman need have no difficulty in making this simple set of night robe and chemise



No. 1858/5

An evening chemise with just a strip of ribbon across the shoulders



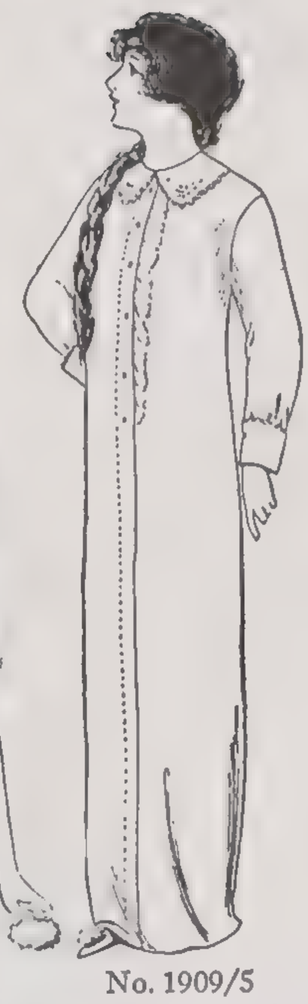
No. 2227/5

Knickerbocker drawers of snug, easy fit gathered to ribbons at the knees



No. 2235/5

A somewhat elaborate night robe ornamented with lace and tucks



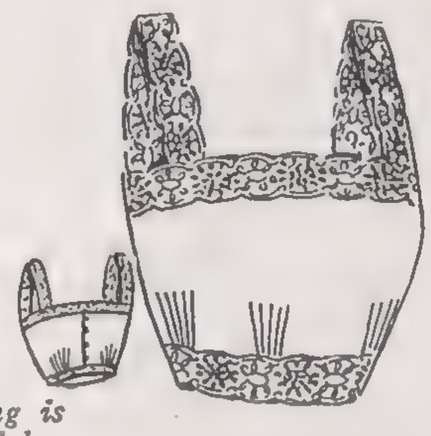
No. 1909/5 No. 1857/5

A gown for the woman who desires the protection of high neck and long sleeves; and a combination of slim lines



No. 1691/5

Simplicity itself, as far as making is concerned, is a night robe rendered becoming by its encased ribbons

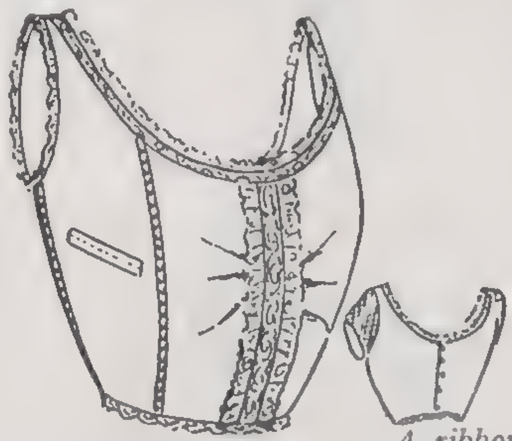


No. 2217/5

A brassière which gives graceful lines to the slender or average figure



No. 2376/5



No. 2219/5

For the well-developed figure, a snugly fitting brassière with darts



No. 1783/5

A ribbon run through the folds of the material below the lace yoke is the unusual feature of an Empire gown



No. 1840/5 No. 2089/5

A princess slip cut on the new straight lines, and a slashed night robe

To the right is sketched a simple drawer pattern which permits of much elaboration; and above, is an adaptation of the filmy underbodice, which may be charmingly developed in flesh colored chiffon and cream shadow lace



No. 2450/5

The lingerie patterns shown on this page and the following page 85 cost 50 cents each. Sizes, 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York City



No. 2012/5 No. 2011/5

Two night robes pretty enough for the trousseau, yet simple to make

Directions and material requirements come with each pattern



No. 1837/5

A combination to which a ribbon-threaded belt gives just a mere suggestion of a waist-line



No. 1666/5

A set of daintily embroidered chemise and drawers, both having the practical slash at the side



No. 1904/5

This knickerbocker combination may be worn equally well either under or over the corset



No. 2523/5

An envelope chemise of a desirable straight cut supported by ribbons which tie at the shoulders



No. 2010/5

A model many women will choose because it is pretty, practical, and easy to construct

INTERPRETING *the* MODE *in* TERMS *of* YOUTH

THE preparation of an appropriate wardrobe for the young girl is a matter requiring a nice sense of discrimination and good taste. Though the garments of youth may reflect the modes of the moment, they must come well within the restrictions of an ever-abiding simplicity. The designs on this and the following page provide for every dress requirement of the young girl, and suggest a complete spring wardrobe.

Patterns for the lingerie come in sizes 34 *to* 40; *for the girls' models, in sizes* 14 *to* 18 *years. Prices,* 50 *cents each for combinations, skirts, waists, and coats, except Nos.* 2455/5 *and* 2531/5, *which cost* $1. *Order from The Vogue Pattern Service,* 443 *Fourth Ave., New York*



No. 2531/5

Charmingly can this wrap be developed from a two-toned taffeta, as blue and rose



No. 2084/5

A design adaptable to any summer fabric, and to silks



No. 2455/5

A roomy wrap of graceful lines for any dress occasion



No. 1933/5

The tiered skirt and peplum blouse, as worn by youth



No. 2492-2493/5

A smart and girlish suit with a loose, belted coat, and a skirt with a single tunic

There is a special order blank printed on page 90



Nos. 2537/5-2538/5

Three new motifs in the Normandy collar, bolero suggestion, and scalloped tunic



Nos. 2529/5-2530/5

A dance frock of taffeta with a plaited frill and transparent top of chiffon



Nos. 2344/5-2345/5

A type of suit which, made of golfine, gabardine, or striped serge, will be smart



Nos. 2350/5-2351/5

Surplice bodice, deep girdle, and full tunic, combine to make a dainty party frock



No. 2097/5

A belt which slips under the coat in back, and reappears in front, gives special chic



Nos. 2245/5-2246/5

A naive model which may be made of plain silk or serge, with contrasting belt



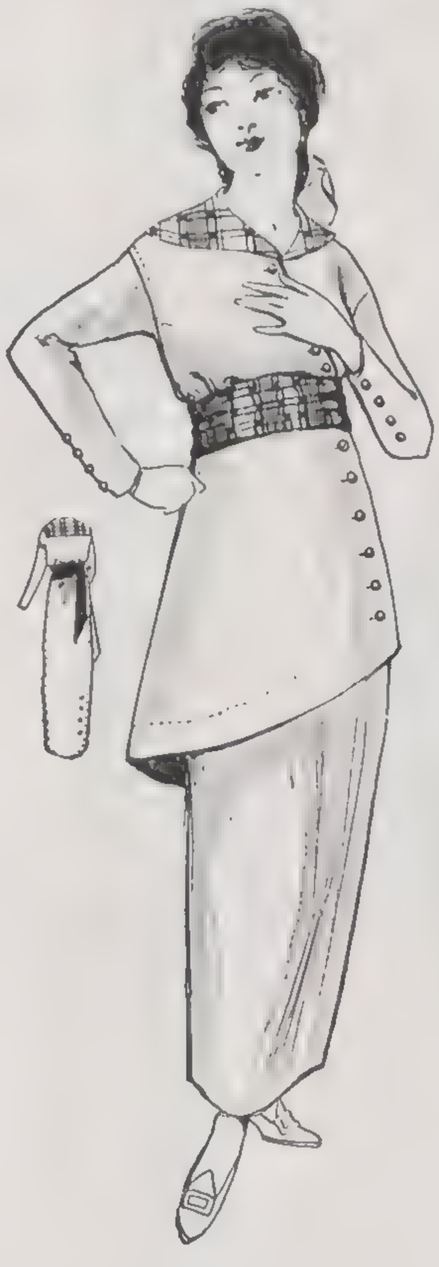
Nos. 2500/5-2501/5

Every schoolgirl needs such a dress as this one to bear the brunt of hard service



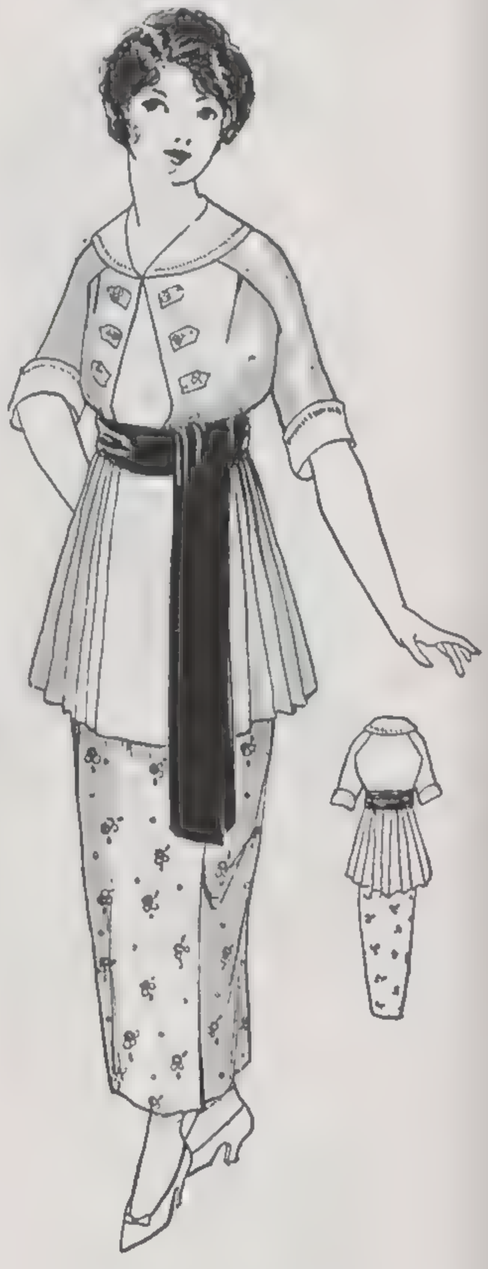
No. 2489/5

A coat which can be worn upon many occasions flares out beneath a low, broad belt



Nos. 2346/5-2347/5

A frock made of wool or cotton in this design will be a wise addition to a wardrobe



Nos. 2348/5-2349/5

Made of two materials, or of a single fabric, this dress is graceful, and most becoming

Patterns for the models illustrated come in sizes 14 to 18 years, and are priced 50 cents each for skirt, waist, or coat, except No. 2489/5, which costs $1. Order from The Vogue Pattern Service, 443 Fourth Avenue, New York

A PAGE OF PATTERNS COMBINING THE SERVICE-GIVING QUALITIES ESSENTIAL IN THE CLOTHES OF IMPETUOUS YOUTH, WITH GRACE AND GOOD STYLE

Directions and material requirements come with each pattern

A SPRING WARDROBE *for the* CHILD UNDER TEN

Children's Modes Follow, in a Modified Way, the Prevailing Fashions for Women, So This Spring Brings the Coat with Raglan Sleeve and the Puffed Party Frock



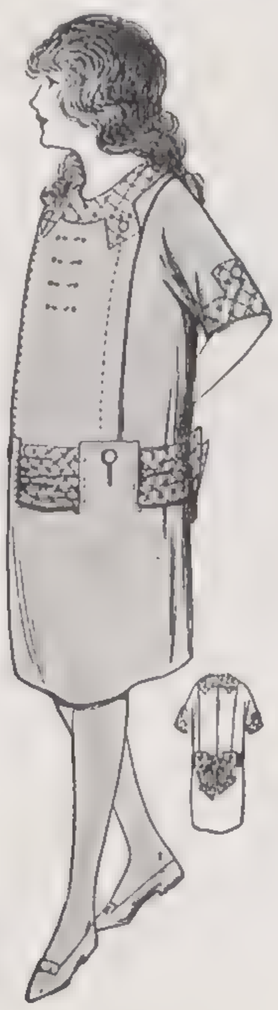
No. 2255/5
Sizes, 6 to 12 years
This dancing-school frock of batiste and shadow lace, with colored girdle and bow of charmeuse, combines daintiness with style



No. 2354/5
Sizes, 6 to 12 years
Serviceable one-piece dress for serge or linen crash with gay colored trimming



No. 2533/5
Sizes, 6 to 10 years
Party frock for silk crêpe with the puffed skirt caught to the foundation, which is edged by a band of wide lace



No. 2420/5
Sizes, 6 to 12 years
The sash is a feature of this dress, which may be made of a linen crash



No. 2535/5
Sizes, 6 to 12 years
The tucked guimpe is included in this deep-vested, one-piece model, which, for a practical dress, could be made of dark gingham



No. 2532/5
Sizes, 4 to 8 years
Poplin or faille silk would be smart for this coat with the belt of the material and the odd collar of batiste or crêpe

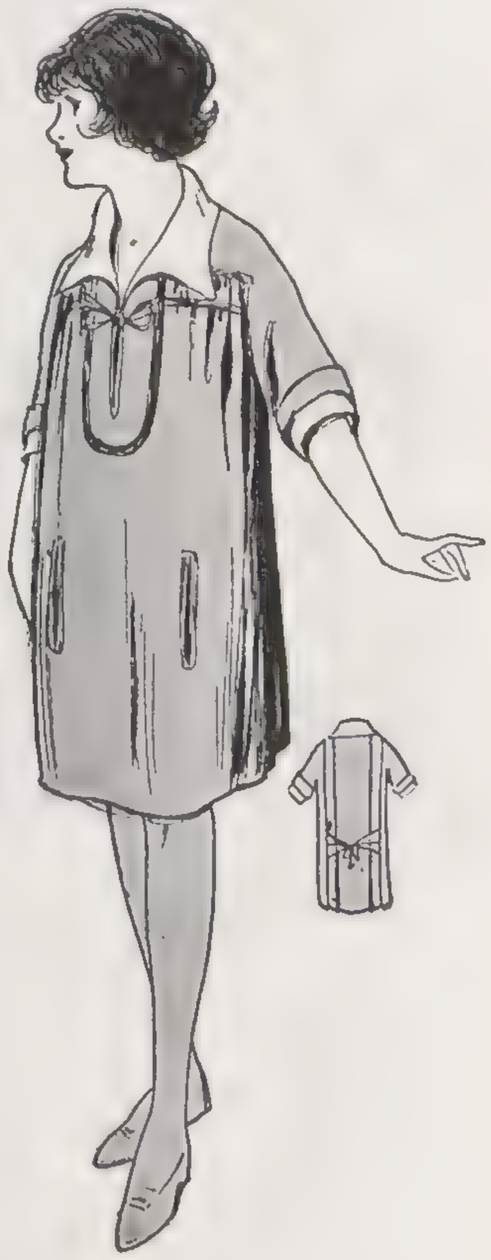


No. 2355/5
Sizes, 6 to 12 years
This one-piece Russian blouse is worn over a plain skirt

Patterns for these designs are priced 50 cents each. The sizes are stated under the pictures. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th St., New York



No. 2421/5
Sizes, 6 to 12 years
Figured crêpe would make of this a pretty afternoon frock



No. 2534/5
Sizes, 4 to 8 years
A little smock which has the merit of simplicity and also adaptability, as it could be made of woolens or of wash materials

SMART looking play frocks should be the first consideration in a child's wardrobe. A plain, but a good type, is shown in No. 2354/5, which is simple to make, to put on, and to launder. Those who wish some individual touch in their children's clothes find it here in the cut of the armhole, and in No. 2420/5 in the tab sections which overlap the belt. Also for morning wear is the smock No. 2534/5, which is slipped on over the head. These smocks are rather newer than the belted dresses, and may be made of such less usual shades as green, old-blue, and deep rose. Simple afternoon dresses are Nos. 2535/5, 2355/5, and 2421/5; dancing-school frocks are Nos. 2255/5 and 2533/5.

There is a special order blank printed on page 90

MODES *for the* KINDERGARTEN GIRL *or* BOY

The David Copperfield Suit, the Smock, the Rompers, and the Plain Russian Dresses Are Those Which Are Now Worn, Made in Materials to Suit the Requirements of the Occasion

Patterns for the designs shown on this page are priced 50 cents each. Sizes are stated under each picture. Order from The Vogue Pattern Service, 443 Fourth Ave. cor. 30th St., N. Y.



No. 2460/5
Sizes, 2 to 8 years



No. 2073/5
Sizes, 2 to 6 years

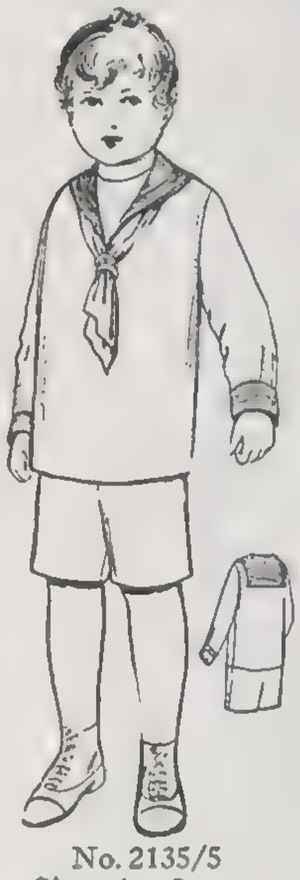


No. 2459/5
Sizes, 2 to 8 years

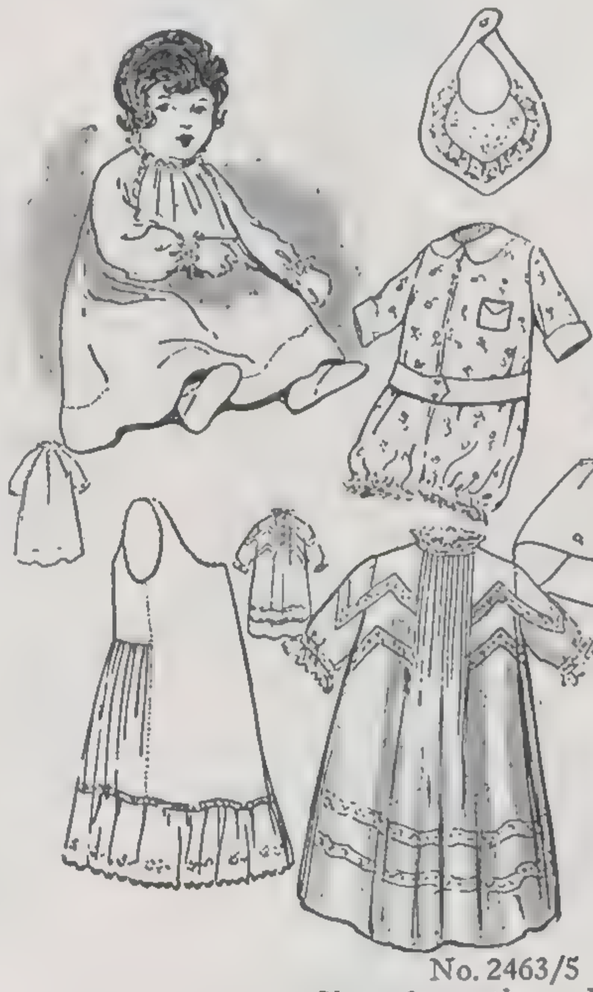


No. 2461/5
Sizes, 2 to 8 years

A group of five costumes for boys. The smock in a serviceable material is being worn for play, as is the Russian suit and the middy blouse and straight trousers. The David Copperfield suits, although suitable for linen crash, may also be made of white corduroy



No. 2135/5
Sizes, 4 to 8 years



No. 2463/5
Sizes, 6 months and 1 year

A new layette for the first short clothes. Directions for making, and the amount of material required for each garment, come with the pattern. Price, complete, 50 cents



No. 2079/5
Sizes, 4 to 10 years
Flowered sashes are much worn with white frocks



No. 2181/5
Sizes, 4 to 8 years
The smocked dress is pretty enough untrimmed



No. 2134/5
Sizes, 2 to 6 years
The use of a buttonholed edge is attractive



No. 2256/5
Sizes, 2 to 12 years
A kimono in true Japanese cut for cotton crêpe



No. 2136/5
Sizes, 2 to 6 years
A practical but also a pretty romper for boy or girl



No. 2074/5
Sizes, 4 to 10 years
The lacing lifts this dress above the commonplace



No. 2180/5
Sizes, 4 to 10 years
Here dark blue would combine well with white linen

The romper, the morning dress, and the plainer sort of afternoon frocks are shown in this group, as well as the Japanese kimono, which is true to type in cut. A clear description of the pattern, suggestions for the materials to which it is suited, and the quantities of materials and trimming required in various widths come with all Vogue patterns

Directions and material requirements come with each pattern

SMARTLY dressed children are simply dressed from the time they put on their first short clothes until, as grown girls, they assume the long gown of the débutante.

Nainsook and batiste are used almost exclusively for the layettes, both for the long clothes, and the first short ones. The little rompers may be made of figured dimity, or of pink or blue gingham. The tot of two or three invariably wears wash clothes: ginghams or linens for the morning in styles such as Nos. 2074/5 and 2079/5, shown on page 88; and white lawn and batiste for afternoon frocks, made in the style of Nos. 2181/5 and 2134/5, also shown on page 88. Children of half a dozen summers or more, wear such woolens as serge or poplins for school frocks, made like No. 2377/5, and piqué, bedford cord, and linen for the one-piece afternoon frock, like Nos. 2254/5 and 2257/5. Crêpes of all sorts are used for the less tailored models. Children from six to twelve years of age are rather harder to dress becomingly, as they frequently are tall and thin, but notwithstanding this, it is preferable for them to wear the plain styles, rather than fussier ones, which break the lines.

The coats illustrated are of various sorts. No. 2139/5 has an open neck, and is a style suitable for afternoon wear. The others, Nos. 2082/5, 2258/5, and 2462/5 have a high neck closing, and are of a more practical nature. Serges, cheviots, silk poplins, and later in the season, piqués and linens, are the best materials to choose.



No. 2536/5
A very complete layette consisting of twelve pieces for the baby's first clothes. A slip, giving full directions, comes with the pattern



No. 2082/5
Sizes, 4 to 10 years
The belted back and flared front are novel



No. 2258/5
Sizes, 2 to 10 years
The practical coat for everyday wear made of serge with the collar of batiste or linen crash



No. 2071/5
Sizes, 2 to 6 years
A flowered material for practical rompers



No. 2462/5
Sizes, 2 to 12 years
For the small boy this is a good style

Patterns for the designs shown on this page are priced 50 cents each. Sizes are stated under the cuts. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th St., New York



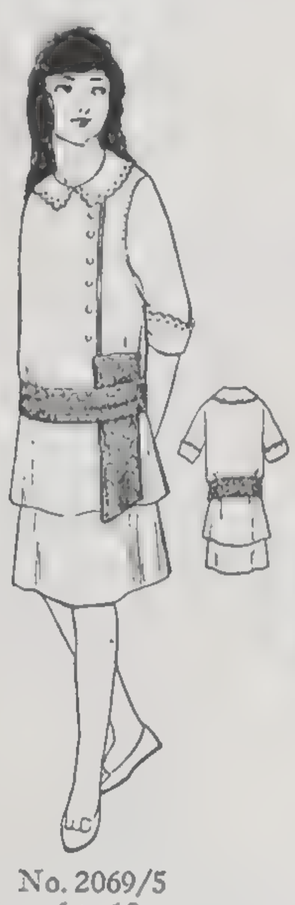
No. 2139/5
Sizes 6 to 12 years
For silk poplin with embroidered collar



No. 2254/5
Sizes, 4 to 10 years
A dancing school frock of colored piqué



No. 2141/5
Sizes, 8 to 12 years
Practical summer play frock of checked crêpe



No. 2069/5
Sizes, 6 to 12 years
Equally suitable for morning or afternoon



No. 2377/5
Sizes, 8 to 14 years
A mode which is becoming to a slender child



No. 2186/5
Sizes, 8 to 12 years
One-piece Russian suit which is easily made



No. 2187/5
Sizes, 6 to 12 years
Two materials combine prettily in this frock



No. 2257/5
Sizes, 4 to 10 years
Of piqué, this model would do for the afternoon

An interesting group of dresses, suitable for children ranging from four to ten or twelve years of age. Practical frocks for school or play should be made of durable, fast-color ginghams, which this season come in particularly attractive stripes, as in No. 2186/5, checks resembling No. 2141/5, and the figured material indicated in No. 2187/5. A good frock for plain linen or serge is No. 2377/5—a style well adapted to the tall girl of twelve. The afternoon dresses Nos. 2254/5 and 2257/5 would be smart for piqué

There is a special order blank printed on page 90

PATTERN CATALOG

HOW TO ORDER VOGUE PATTERNS

After making your selection from the patterns in this supplement, consult the following table of measurements before ordering. Then you may find it convenient to use this order blank. To avoid any delay in delivery, please make sure that your order is accompanied by the exact remittance in draft, check or money order.

Special Order Blank for Vogue Regular Stock Patterns

Date .....

VOGUE,
443 Fourth Avenue,
Corner 30th Street,
New York.

Enclosed find $....., for which please send me the Vogue patterns listed below:

Pattern Number	*Size*	*Price*
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....

Name .....

Street .....

City .....

State .....

How to Order the Correct Sizes in Vogue Patterns

In ordering waists, determine the size by the bust measure. In ordering skirts, be guided by the hip rather than the waist measure. Price, 50 cents each for waist, coat, or skirt; $1 for negligees, long coats, or complete costumes.

WOMEN'S PATTERNS

Size of Bust Inches	Size of Waist Inches	Size of Hips Inches
34	24	35
36	26	37
38	28	39
40	30	41

Girls' models in Regular Stock Patterns, in sizes 14, 16, and 18 years, cost 50 cents each for waist, short coat, or skirt. Order girls' patterns by age, being guided by the following list:

Age	Bust	Waist	Hips	Length of Skirt	Sleeves
14 years	33	27	35	33	16
16 "	34	25	36	35	17
18 "	36	26	37	37	18

Children's models in Regular Stock Patterns, in sizes 6 months to 12 years, cost 50 cents each. Order children's patterns by age, being guided by the following list:

Age	Chest	From Neck to Bottom of Skirt	Sleeves
6 mo.	22½	20	8½
1 yr.	23	20½	9
2 "	24	22	10
4 "	25	24	11
6 "	26	26	12
8 "	28	28	13
10 "	30	30	14
12 "	32	34	15

Directions and material requirements come with each pattern



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	Servants' Linens

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BERLIN: 47-48 Jaegerstrasse

FISH CAUGHT *to* ORDER

Instead of Being Asked to Glance Over a Mere Printed Menu, Guests of the "Réserve" Restaurants Which Perch in the Rocky Indentations of the Riviera Coast Are Presented with a Tankful of Fish from Which to Order

"WE will have a fish luncheon at *La Réserve,*" I said to my friends who had just arrived on the steamer that lay at anchor off the terraced gardens of the Casino at Monte Carlo. It was ambitious, I knew, to compete with memories of the succulent Rhode Island clam; the finny delicacies from the waters off Palm Beach; the fish of the New Orleans creole quarter, and the renowned bonito of the California coast, or even to try to rival the lobster gamut of the famous restaurants of New York. However, I felt sure that a *Réserve* fish luncheon on the Côte d'Azur implied certain specific charms which would make the experience unique.

MARINE RESTAURANTS OF THE RIVIERA

In its initial application the word *réserve* means a natural cold storage for fish, consisting of tanks and pools constructed among the indentations of the rocky coast; an aquarium, not for exhibition purposes, but for utility. Spacious salons and terraces have been built well out into the water over the fish-preserves, and such seaside restaurants, peculiar to the Riviera, are to be found dotted here and there throughout the entire hundred and fifty miles of coast-line. Sometimes rustic balconies and miniature bridges connect various small *salles* perched out on rocky islets, but there is rarely much attempt at architectural beauty, and for the most part the structures are low and rambling.

Beyond Mentone, just before the Italian frontier is reached, a road branches off from the *route internationale,* and follows the sea for a while to end abruptly at a little restaurant with a bamboo-thatched pavilion in which one may dine, and gaze out over the white town of Mentone, silhouetted against the rocks of Monte Carlo. High above the restaurant, on the cliff overhanging the high-road, is the great white triangle which marks the dividing line between Italy and France. It was to this *Réserve* that I took my friends for luncheon. We entered a cream-white building, passed beyond a series of private dining-rooms, and out upon a long terrace, which extended well over the water.

Among the guests at the tables on the terrace was a Russian grand duke, an English "milord"—as our *garçon* called him—a celebrated American beauty, and a gay, light-hearted American party. There were some French naval officers, just off their ships at Villefranche, fraternizing with brothers in arms from Spezia, the war port of Italy, and a babel of tongues kept rippling through the soft breezes in a way that would have mixed up the most erudite linguist in our diplomatic service.



Ordering a luncheon à la tank

The *maitre d'hôtel,* in his uniform of office, bowed before us, note-book in hand, and we were invited with elaborate courtesy to descend to the tanks and select our own fish—one of the unique privileges which *La Réserve* invariably holds in store for its guests.

We followed the chef down a steep, winding stone stairway to the edge of the water, and picked our way over seaweed and rocks to the fish tanks, where lobsters, crabs, and rainbow colored masses of fish crawled or swam about sulkily in great stone tanks with the sea water flowing freely in and out of their enclosure.

IN THE PRESENCE OF THE FISHES

For *hors-d'œuvres* the white-capped chef introduced us, personally, to a varied assortment of *coquillages,* and recommended the *clovisse,* which made us feel at home at once, for it is distinctly a first cousin to the New England clam. The joy of discovery, however, was tempered later by having to open them, which to be accomplished without damage to the fingers requires a knack peculiar to the habitué of the Mediterranean.

After the consideration of the *hors-d'œuvres,* we passed to that of *moules,* a fish with meat of a delicate orange color, a mere mussel, in fact, of which we would scorn to take advantage at home, but one that is esteemed as a real delicacy on the Riviera, and is used as a garnish for various *plats de poissons.* As an *hors-d'œuvre moules* are eaten raw, or they are occasionally boiled as are our clams.

We were next asked to look at a basket of *oursins,* for no fish dinner on the Mediterranean is complete without this prickly chestnut-bur of the sea. When served, cut into halves, it reveals a star-shaped, orange interior which one attacks timidly with a spoon, as a taste which has been cultivated under this southern sun is necessary to the full appreciation of the forbidding looking, spiny, brown balls. We also shook our heads over the *violettes de mer,* which looked like sweet potatoes tinted purple, and substituted for them slices of truffled tunny fish. This is a delicacy prepared from that monster fish of the Mediterranean, the *thon,* which is caught in huge nets a quarter of a mile in length, and made of cords almost as large as cables. One *thon* may weigh as much as fifteen hundred pounds, and they are caught in great quantities in the Mediterranean.

(*Continued on page* 94)



Exhibited on a platter was the sole, the fish de luxe of the Mediterranean, cool, cream-white, and dripping like the silvery petals of a sea flower

New Modes Decreed for Girls—By GIMBELS



A—Party Dress of White Net, $12.50. Trimmed with tiny ruffles and yoke of lace; Empire banding of ribbon to match girdle and bands on sleeves. Sizes, 6 to 14 years.

B—Dancing Frock of White Net, $18.50. This mode has the new puffed sleeves and is trimmed with quaint ruchings. Girdle of rich silk; lined with net. Sizes, 14, 16 and 18 years.

C—Dress of Chiffon Taffeta, $25. Fashioned with the new ballet tunic and hood collar—inset with pleatings of tulle. Every desirable color and black. Sizes, 14, 16 and 18 years.

D—Two-piece Dress of Linen, $5.75. A new slip-on model, which is adjusted at the neck with lacings under the silk tie. Suede belt; collar and cuffs of black silk. All the new colors. Sizes, 6 to 14 years.

E—Linen Suspender Dress, $4.50. This has the new loosely pleated guimpe of white batiste, finished with hemstitched pleatings. All new colors. Sizes, 6 to 12 years.

F—The new Pocket Dress of Linen, $6.50. Trimmed with narrow hemstitched ruffles of beige batiste. Sizes, 6 to 14 years.

G—Faille Silk Suit, $35. This has the new Eton jacket with fitted girdle, finished with tiny ruffles of the silk; Medici collar of a contrasting color. Bottle green, navy, tan, wine, mustard and black. Sizes, 14, 16 and 18 years.



GIMBEL BROTHERS

Broadway and Thirty-Third Street, New York

J. M. Gidding & Co.

"The Paris Shop of America"

The new Paris styles for Spring and Summer now making their initial appearance in the fashionable shops of the Rue de la Paix, are being introduced simultaneously in this country at the Gidding Salons—

Dansant Frocks—Visiting Gowns—Evening Gowns—Formal Dinner Gowns—Mantles—Afternoon Wraps—Two- and Three-piece Tailleur Suits—Sport Coats—Coatees—Hand-made Blouses—Separate Skirts of Moire and Taffeta.



Also New Importations of

French Model Hats

from such noted modistes as Caroline Reboux, Maria Guy, Georgette, Evelyn Varon, Maison Lewis, Paul Poiret, Madeline, and Mme. Louison.

Fifth Avenue, at 46th Street
New York

Washington, D. C. Paris

FISH CAUGHT *to* ORDER

(*Continued from page* 92)

The first course of the luncheon proper to be selected is an oyster course. Mediterranean oysters are as unlike our own succulent bivalves as possible. They are thin, and purple rimmed—coppery colored, and copper tasting—but very good, indeed, once the ice of first acquaintance is broken—which, by the way, is the only kind of ice one gets in connection with oysters. They are left to wobble on a dish, unballasted by an ice pack and unaccompanied by the array of condiments which so nobly supports our own bluepoint and Cape Cod oysters. "Red pepper for an oyster!" the chef exclaimed, in horror, letting a basketful of them, couched in seaweed, drop back into their watery bed.

"Mesdames would be pleased with a *langouste Américaine,* one of the specialties of the *maison?*" suggested the deferential *maitre d'hôtel,* after we had selected our oysters.

"By all means, something which will be a souvenir of home," chorused my friends delightedly.

"Its name is its principal American attribute," some one said, as we critically reviewed the *langouste* that the chef held up for our inspection, although truth to tell, we put more confidence in his judgment than in our own ability to pass on the crustacean which sprangled its claws angrily towards us. The *langouste* proved to be a form of lobster, with the two giant nippers lacking. When served *à l'Américain,* with a piquant sauce, burning with red peppers and herbs, and creamy with estragon mustard, it is quite like lobster. Its nearest American equivalent might, however, be considered to be deviled lobster. The novelty of the dish lies in its being so different from those which the French usually serve, and it is priced after a manner that vies with that of its distant relatives of the Broadway restaurants.

STRANGE DELICACIES

As a secondary dish, we were given our choice between fresh sardines, which, when grilled, have a distinction quite their own, and little in common with the familiar, boxed-in-olive-oil kind, and *loup de mer,* a fish as much of the aristocracy of the Mediterranean as is the shad of the American Atlantic waters. On account of its length, the *loup de mer* is often served on a plank, covered with a white napkin.

"Would we have *polype?*" was the next suggestion. Indeed, no! We shudderingly waved away the thing of writhing tentacles, a devil-fish on a small scale. The chef had carefully fished it up for our inspection, and it was much to his astonishment that we declined, for *polype,* grilled or fried, is considered to be a great delicacy. In taste, this creature is not unlike broiled lobster cutlets.

We then inspected huge baskets of *crevettes,* the overgrown shrimps of tidal waters, which are delicious when served with one of the irresistible French sauces, but we chose sole, as it is the fish de luxe of European waters. The fishes were exhibited to us on a platter, cool, cream-white, and dripping like the silvery petals of a giant sea flower. The sole rejoices in the distinction, unusual for a fish, of having the meat of its light colored underside more delicate than that of the darker back. It may be served *meunière*—powdered with minced mushrooms—or garnished with orange colored *moules* and shrimps, a very study in rose and gold.

THE "PIÈCE DE RÉSISTANCE"

By this stage of the ordering, we had become proud of our connoisseurship in sea food, and were ready to select what was to be the *pièce de résistance,* the delight of the Mediterranean gourmet, the *bouillabaisse.* It would be sacrilege to term it anything so ordinary as a fish stew; rather, it is a sea food sonata, possible of composition only by a French artist. The chef smiled when we offered suggestions as to the concoction of this delicacy. Amateurs could not be trusted to meddle in the preparation of this famous dish; it required years of apprenticeship to compose it properly! However, he graciously allowed us to select the "rock fish," as the chief ingredients are called, apparently because they are the foundation of the—er—stew. The "rock fish" consisted of *rouget,* brilliant as a goldfish, the curious, spiny *rascasse,* and the *poisson de Saint Pierre,* which the fisher people of the Mediterranean regard superstitiously because they say its head bears all the symbols of the cross. When the dish appeared as a whole, served on slices of bread, it was flavored with pimenta—a perfumed herb of the mountains—a whiff of garlic, and a dash of the *huile vierge* of Provence, and it was tinted with saffron.

"And, Mesdames, will they not try our *aioli?*"

"What is *aioli?*—we must not miss anything," clamored my friends, but I dissuaded them from trying this dish, with

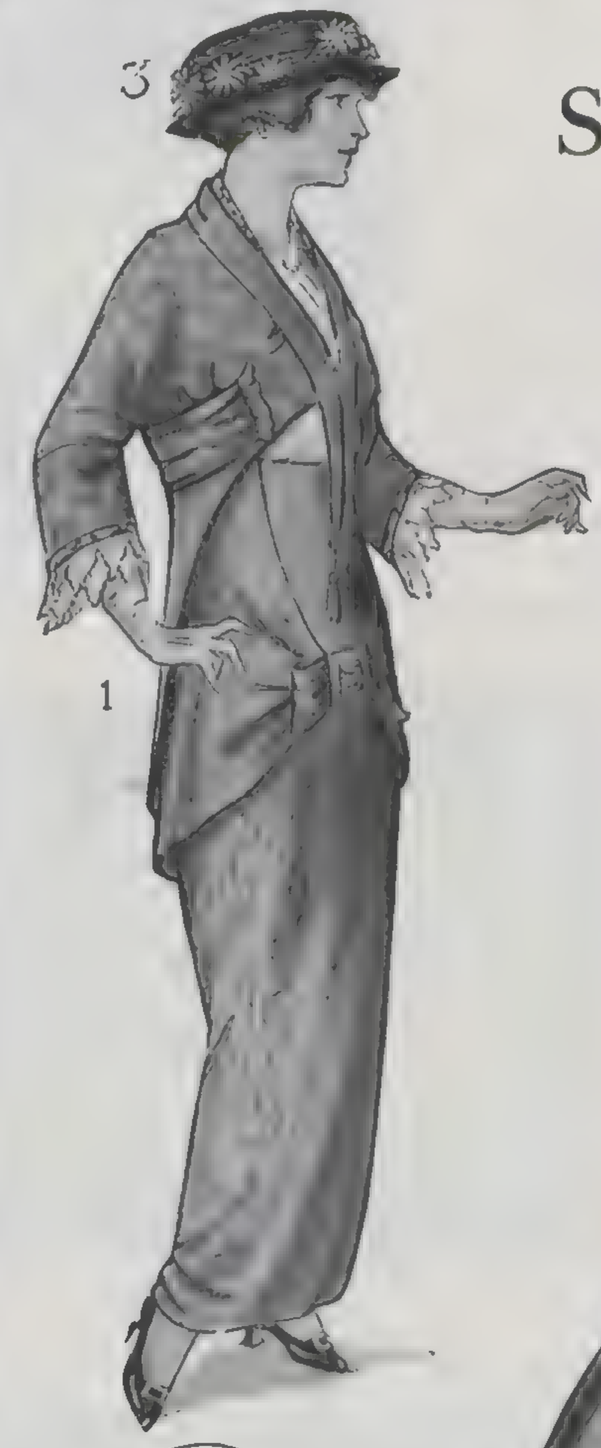
(*Continued on page* 136)



Rising up out of the sea at Nice, like an apparition from the "Hunting of the Snark," is a "Réserve" restaurant, shipshape from stem to stern

Best & Co.

Smart Spring Styles



No. 3—Black Hemp Sailor, Crown of Black Moire Ribbon, hand-made flowers appliqued around crown. $25.00

No. 1—Misses' "Danse" Suit of Moire Antique and Faille Silk, as pictured, may be ordered in Navy, Copenhagen or Black, in sizes to 38. $59.00

No. 7—Close-fitting Hat of Tan Straw, wired bow of brown ribbon at side front. $12.50

No. 5—Exclusive hand-made Blouse of Linen Batiste with "San Souci" Collar of handkerchief linen, embroidered with a Taffeta bow; in Maize, Nattier Blue and Sweet Pea pink. $12.75

No. 4—Black Hemp Sailor, faced with black satin, ribbon wreath of gardenias and berries around crown. $18.50

No. 2—Misses' or Small Women's Afternoon Dress of Chiffon Taffeta, waist trimmed with cream lace, crushed moire girdle; colors navy and green. $39.75

No. 8—Black Straw Hat, Roman striped brim; velvet wings on crown. $15.00

No. 6—Blouse of Silk Calais lace, with collar and vestee of gold Oriental lace; a Lacing of black velvet ribbon, trimmed with French flowers. Reproduction of Parisian Model. $16.50







Tongue Pump

Welt Sole; High Arch; Medium Toe; 1⅞-inch Cuban Heel; Patent Leather, Gunmetal, Tan, Russia and White Buckskin. Sizes 2½ to 7, A to D, $6.00. In White Canvas, $4.50.



Ladies' Dress Shoe

Patent Leather Vamp; Black Cloth Quarters; Celluloid Louis Heel; Medium Narrow Toe; Extra High Arch. Sizes 3 to 7, A to C. $7.00.

OUR NEW 100-PAGE SPRING CATALOGUE OF FASHIONS

has just been issued, and presents the authentic Paris and American styles in Suits, Dresses, Millinery, Blouses, Footwear, and Undergarments, for Women, Misses, Children, and Infants; also smart exclusive Fashions for Young Men and Boys.

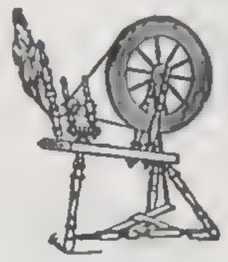
If you would see the New Modes in Suits, Dresses and Blouses; the new and charming fashions in Millinery; the Spring Styles in Smart Footwear; the materials and colors that will be most favored; write for our Illustrated 1914 Spring Catalogue of Fashions, and a copy will be sent free by return mail.

In this catalogue are illustrated the same fashions that are on sale in our store, offering you a splendid opportunity to purchase by mail the authentic Spring Fashions.

Our free delivery service and refund offer described on page 1 of our catalogue, render shopping by mail easy and convenient.

FIFTH AVENUE **At Thirty-Fifth Street** **NEW YORK**

Registered Trade Mark



Established Half a Century

Imported Dress Linens

Spring 1914

The collection of Dress Linens for the coming season is probably the most comprehensive we have ever imported. They are as popular as ever. Many new weaves and colors will be found in the following lines:

"Linen Eponge"—One of the smartest fabrics of the season; white and the new Paris shades. 45 in., at $1.50 yard.

"Linen Brocade"—A soft, silky fabric with a neat Jacquard design; white and colors. 47 in., at $1.50 yard.

"Linen Crepe"—One of our most popular grades comes in white, cream and a most charming assortment of the newest French shades. 47 in., at $1.20 yard.

"Momie Linen"—A semi-rough weave fabric, very appropriate for tailor-made garments, comes in white, cream, natural and all the fashionable shades. 47 in., at $1.00 yard.

"Etamine or Canvas Linen"—This is one of our well-known linens (yarn dyed), and comes in about 25 different shades. 36 in. wide, at $.85 yd.

"French Crash or Ramie"—This is a most desirable linen for dress or suit, as well as children's garments. Comes in upward of 35 new Spring colors. 47 in. wide, special, at $.75 yard.

French Linen—Light weight, in white and all the approved Spring shades. 47 in. wide, at $.65 yd.

McCutcheon's "Special Linen"—Yarn dyed —The best linen for all-round use; comes in white, cream, black and 35 colors, which we carry in stock at all times. 36 in. wide, at $.50 yard.

"French Handkerchief Linen"—Made in France exclusively for James McCutcheon & Co., and dyed to their order in the following colors: Pinks, Blues, Helio, Mais, Apricot, Reseda, Tango, Rose, Navy, Wistaria, Brown, Tan, Natural and Black. Width 32 in., at $.75 yard.

"Non Krush" Linen—Light weight, with a soft, silky finish, will not crush or crease, comes in a range of over 35 different shades, also white, cream and black. 36 in. wide, at $.65 yard.

White Linens—French, Austrian, *"Dutch Hand Loom,"* and the renowned "Old Bleach Linens," in the various weights and widths to meet all requirements.

Samples of any of these lines mailed upon request.

James McCutcheon & Co.

Fifth Avenue, 33d and 34th Streets, N. Y.

TRAVEL TRIFLES

THE dainty character of the hand-embroidered and lace-trimmed articles illustrated here does not at first suggest their purpose, for although they have a stay-at-home air they are nevertheless equally acceptable to the traveler.

The pretty little envelope bag at the top is the most sanitary and wearable sort of a holder for money or jewels. It is lined with pink, blue, or white silk, and run with matching ribbon; these may be easily removed for laundering.

The finely embroidered pillow shown below it is just the size to slip under the head or at the back in the steamer chair. It is made of the finest materials, and the embroidery not only is in a very pretty design, but the work is very beautifully done, which makes the price surprisingly reasonable. The second pillow is a bit more unusual, as it is a lovely exponent of the Porto Rican work but lately introduced in the north. It closely resembles filet, and is used here as a border enclosing wreaths of fine hand-embroidery. These little pillows make most acceptable gifts, for although they have ceased to be novelties, they are in constant use, and the demand for them is now a settled, steady demand which places them in the foremost rank of acceptable gifts.

The pretty Irish lace bag serves a double purpose. It may be filled with handkerchiefs or ribbons for underwear, and later in the season, when summer comes, may be carried with lingerie frocks. The Irish lace is of a beautiful design, for in spite of all that is said to the contrary, a great deal of this lace in the new patterns is constantly being used.

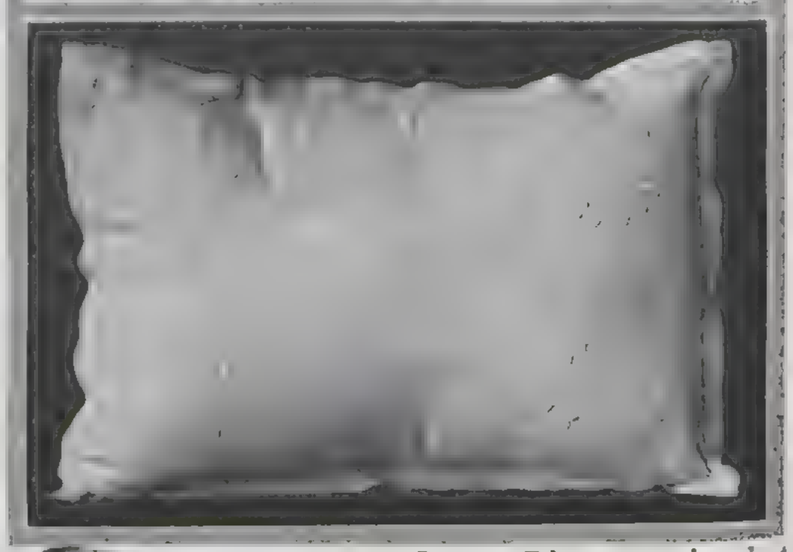
The great beauty and fineness of the work coupled with the well thought out design of the embroidery distinguish the handkerchief case illustrated at the side of the bag. It is of fine handkerchief linen embroidered in a floral design with a Marie Antoinette basket as the principal motif. It may be laundered, as its silk lining is easily removed.



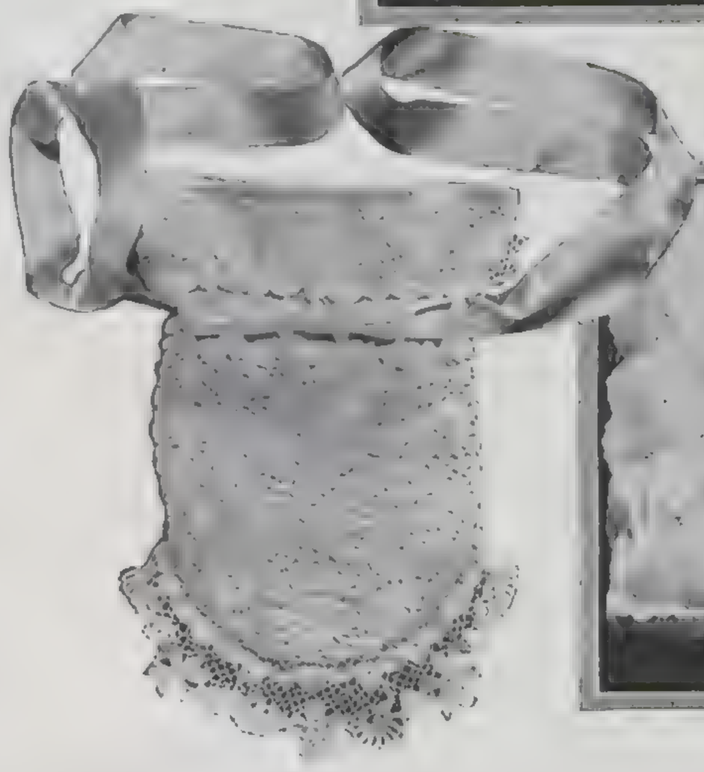
A washable jewel or money bag that is worthy of its contents. Price, $3



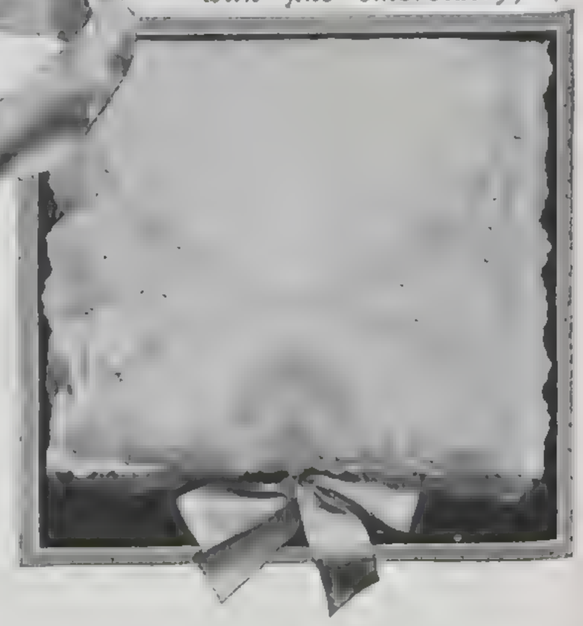
The small, exquisitely embroidered lingerie pillow has long ceased to be a fad; by its very comfort it has become a necessity; $5.25



Porto Rican work, but lately introduced in the north, is here combined with fine embroidery; $6



An Irish lace bag, 12 inches long, to use with the summer frock; $13.50



An unusually artistic design is embroidered on this 9-inch case; $

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Paris
DISTINCTIVE DRESS FABRICS

The New Spring Fabrics

"Ripple Silk"
The new idea in silk

"Ripple Cloth"
A tightly woven fabric for the new tailored gown

"Taffetango"
The taffeta—soft as chiffon, brilliant as satin

"Deauville Suitings"
The newest wool fabrics from Paris

"Ripple Georgette"
The new Crêpe Chiffon

"Roman Stripe Suiting"
A particular type of "Deauville Suitings"

The New Colors

"Mandarin" "Japanese Blue"

"Roman Gold" "Sweet Pea"

Ask YOUR Dressmaker or Ladies' Tailor for

HAAS BROTHERS BLUE BOOK OF MODELS

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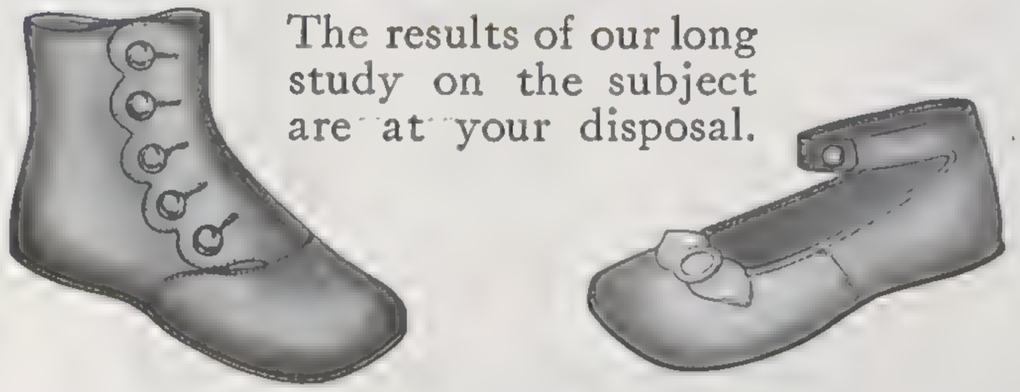
They can be seen at leading establishments and will show you the Fabrics, the Colors, and French Models that have established the Spring fashions. A few of the most fashionable Fabrics and Colors are mentioned here.

HAAS BROTHERS
PARIS 13 Rue des Pyramides
NEW YORK 303 Fifth Avenue

Importers of Fabrics for Dressmakers and Ladies' Tailors

Are Your Baby's Feet Commencing to Grow Straight?

LILIPUTIAN BAZAAR



The results of our long study on the subject are at your disposal.

BABY'S FIRST STEP SHOES

Constructed of soft, pliable materials on lasts that conform to the natural lines of little, tender feet, furnishing proper support where needed, as well as plenty of room for required spread of toes, endorsed by leading orthopedists and surgeons.

SHOES (Sizes, 2 to 6)		ANKLE TIES (Sizes, 2 to 6)	
Tan Russet or Black Kid	$0.98	Black or Tan Kid, Featherweight Sole	$0.98
White Canvas	1.25	White Canvas	.98
White Buckskin	2.00	Patent Leather	1.00
White Kid	1.50	Bronze, Pink, Blue or White Kid	1.25
Pink or Blue Kid	1.50	White Buckskin	1.75

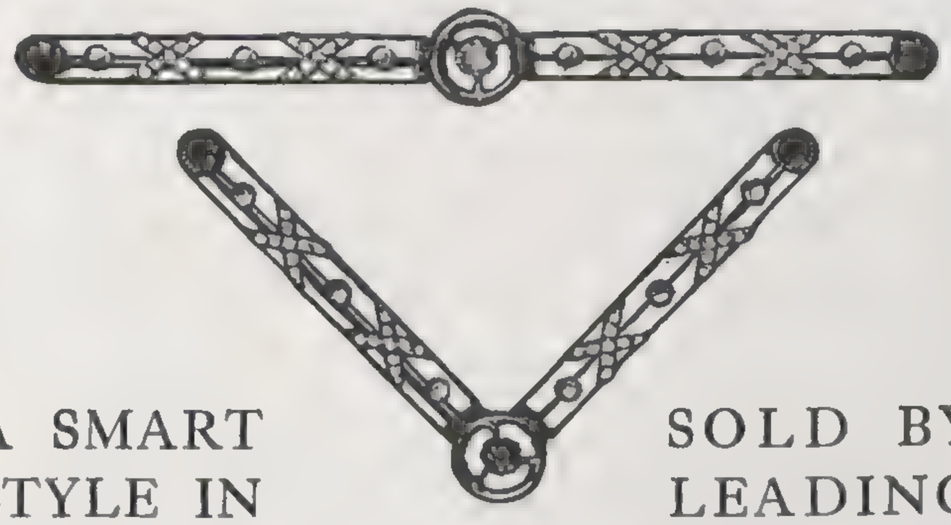
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Leading outfitters to children of every age. Smart Footwear for Women and Misses a specialty

Spring Catalogue of Fashions just issued Mailed free on request.

Best & Co.

FIFTH AVENUE - 35th Street - NEW YORK



A SMART STYLE IN BAR PINS

SOLD BY LEADING JEWELERS

The fashionable woman who is always looking for something new will be delighted with this extremely original bar pin which is being sold by the leading jewelers throughout the country.

The Combination V-Neck and Bar Pin

Stop in at any of the best jewelers and ask to see this original creation. If the shop you visit does not happen to have it, write to us, and we will direct you to the nearest place where it can be seen.

This pin is made in 14 karat gold and set with precious or semi-precious stones. Patent applied for. Look for Trade *"A 14 K"* mark.

T. W. ADAMS & CO.

83 Union Street, Newark, N. J.

WHAT THEY SAY

(Note:—Under the title, "What They Say," Vogue is presenting a new department to be devoted to brief comments on people and events of current interest. Such commentaries must, of necessity, be haphazard, but it is only their purpose to give those who have not leisure to read many magazines of information, bits of the most interesting news of the day, not already covered in other departments, and so to round out the personality of Vogue)

THE little red schoolhouse—and its big brick successor—are coming into their own. They are no longer places devoted exclusively to the three R's, places of more or less horror to boys and girls. The schools are now used as social centers in seventy-one cities in this country, and have thus become places of interest to parents as well as to children. This social center work is carried on at night by nearly two thousand paid workers, supplemented by a thousand volunteers. In this way valuable school buildings and their equipment have been turned to manifold uses. During the past year there were public lectures and entertainments in 987 schoolhouses; open meetings for the discussion of local problems in 496; athletics or folk-dancing in 474; and social dancing in 190. Some cities have the buildings open six nights a week, others, perhaps, only once or twice a month, but all such cases indicate an awakened civic interest, and give promise of important civic achievements in the very near future.

AN ENGLISH REAL ESTATE TRANSACTION

A recent transaction in London real estate furnishes a plausible reason for the attack of Mr. Lloyd George on landlordism as a cause of rural depopulation and city congestion in England. The Duke of Bedford has sold Covent Garden, which has been in his family since 1552, to Mr. Harry Mallaby-Deeley, for a sum estimated to be in the neighborhood of fifty million dollars. The area of this estate is only nineteen acres, a little smaller than Battery Park in New York City, but it is in the heart of London, and includes many streets and about seven hundred and fifty buildings. Among these buildings are the Drury Lane Theatre, the Covent Garden Opera House, and others of note. The Duke still owns the larger estates of Bloomsbury and St. Pancras, in London, besides extensive lands elsewhere in England—in all about forty thousand acres. It is thought that he disposed of the estate under discussion because of Mr. Lloyd George's recent and bitter attacks against ducal landlordism, and his insistence that the next step in England will be the compulsory breaking up of large estates, in favor of small holdings, and the regulation of rents under a Ministry of Lands. Whatever the cause, the world has just witnessed the most gigantic real estate transaction between private individuals that has ever been on record.

VIEWPOINT OF AN ENGLISH LORD

Viscount Haldane, the new Lord High Chancellor of England, is an interesting person to many Americans since his brief visit here in August, when he crossed the Atlantic to attend the meeting of the American Bar Association in Montreal. He became doubly interesting after his vigorous support of the Monroe Doctrine at the Thanksgiving dinner of the American Society in London. Premier Asquith, on an earlier occasion, had voiced similar approval of the policy concerning intervention by foreign powers, adopted by the United States nearly a hundred years ago. Lord Haldane's utterances were regarded as an indication that England is quite satisfied to allow the United States to assume all responsibility of the affairs of Latin America.

Now, Lord Haldane, a man who receives fifty thousand dollars a year with a retiring pension of twenty-five thousand for his services to the crown, has testified before a government commission organized to inquire into the salaries of officials that no man's services are worth more than twenty-five thousand a year. This is honesty, and yet it recalls a recent picture of Bernard Shaw with scorn depicted on his countenance and one hand pushing away a bag of gold to the amount of fifteen hundred dollars paid by an American magazine for a few of his golden words. He says in virtuous wrath: "Too much, too much—but I would not take a cent less!"

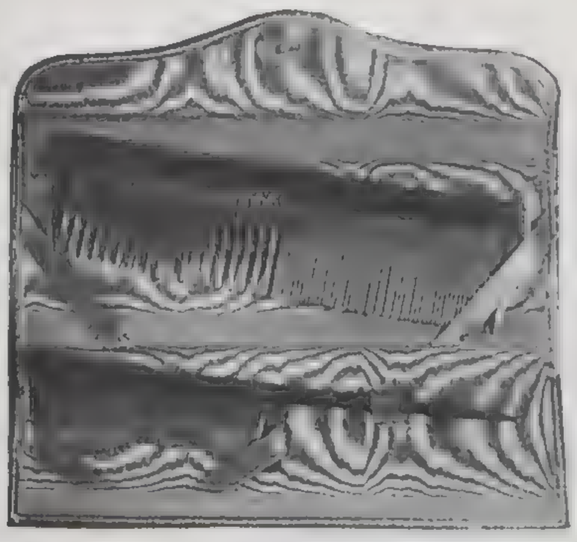
THE ABYSSINIAN SUCCESSION

The king of Abyssinia is dead, and thereby hangs a tale of a struggling monarchy and land-hungry nations. With the exception of Liberia and Abyssinia, all of Africa has been divided up among the European powers. The negro republic of Liberia is, of course, protected by the United States, while Abyssinia owes its freedom to King Menelik II, who died in December. He claimed descent from King Solomon and the Queen of Sheba, but his inheritance at the age of eleven years was only a small part of ancient Ethiopia, and he was not even allowed to succeed to this; a usurping ruler kept him in confinement until he made his escape at the age of twenty-one. After this, with some help from the English, he proceeded to establish his supremacy. It took him a quarter of a century to do this, but he was rewarded in 1889 by being crowned emperor of Abyssinia. He maintained his power until his death at the age of seventy. This he did by diplomacy, craft, guile, or whatever it is called when a ruler plays off one aggressive power against another, exciting hope and then jealousy by extending and then transferring favors. Menelik was not a particularly peaceful person. He fought well when there was need to fight, suppressed his foes at home, and conquered his enemies from without. He inflicted a crushing defeat upon the Italians in 1896, and beat them back across the Red Sea. In this, he was aided by Queen Taitu who personally led a charge against the enemy. By such varied means as these King Menelik built up his country. He developed foreign commerce, abolished slavery, established schools, and constructed the telegraph and railroad before he retired full of years and honors. He is succeeded by his grandson, a youth of sixteen who is weighted down with the title "King of the Kings of Ethiopia and Conquering Lion of Judah."

ONE HUNDRED YEARS AGO

The year 1814 was an epoch in history judging from the number of important centenaries to be observed during the next few months. One hundred years ago Napoleon abdicated, and the allies entered Paris. The White House and the Capitol were burned by the British, and the Treaty of Ghent was signed, which meant peace on earth among English-speaking men. The centenary of the first perfected steam printing machine is upon us—on November 28, 1814, König printed 1,800 copies of the London *Times* on one side only, in one hour. And one hundred years ago Francis Scott Key wrote the "Star Spangled Banner." The writing of this anthem is to be suitably commemorated by the city of Baltimore.

DR. ANNIE MARION MCLEAN



The comb is the most intimately personal article we use. This enviable position entitles it to the protection of a case. With this much granted, why not make the case attractive as well? Such was our desire and such is our result. Colored Glazed Morocco, with Moire Silk Lining, supplied with genuine tortoise shell large comb and marcel comb, $19.00.

ESTABLISHED 1845
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Actual Makers

NOVUTILITY

THE English language still retains a powerful capacity for concealing thought. The treasure-house of its expression provides no one word for defining an article which is both novel and useful.

This paucity of speech forces us to turn counterfeiters and coin a word of our own—"Novutility"—a blending of the words "Novelty" and "Utility."

This word epitomizes the CROSS ideal—to manufacture articles useful and original.

In all CROSS wares, Usefulness is first served. If the article lends itself to attractive treatment—so much the better—but Utility makes no compromise with Novelty.

A compromise is merely an agreement whereby both parties get what they do not want, and the article that is simply up-to-date, merits no attention. To be up-to-date is a paltry ambition—except in an Almanac.



Our story, like these dictionaries, is always changing the subject. In this case however, it is an invariable fact that we have evolved an exceedingly serviceable article of which all of us have too often felt the need. Three volumes, 2¾ in. by 5 in., English, English-French, English-German. Colored Morocco. $9.00.



A sewing-stand, both practicable and ornamental is rarer than a dividend. In designing this article we had one eye on Art and the other on Utility. Please observe the sensible, yet attractive arrangement of sewing accessories and the sturdy yet graceful construction of supporting legs. Natural Color Wicker with Colored Silk Linings, $9.75.



The Thermos Carafe is a water-pitcher with a college education. It keeps your beverages piping hot or icy cold. It is the thermometer of your desires. When enriched by a decorative wicker tray with a cretonne inlay under glass, and choice crystal goblets, it adds a delightful burst of color to the guest-room or sleeping chamber. Complete, $8.00. Separate—Carafe, $2.50; Tray, $5.00; Glasses, Each, 25c.

Mark Cross

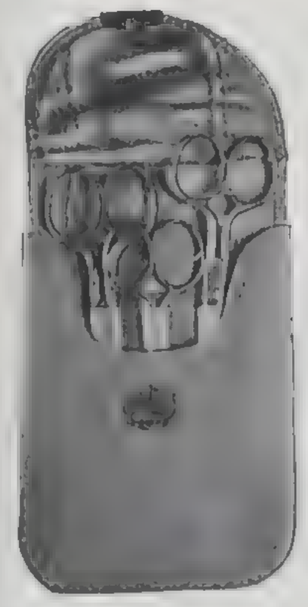
210 FIFTH AVENUE
NEW YORK

RETAIL AND WHOLESALE

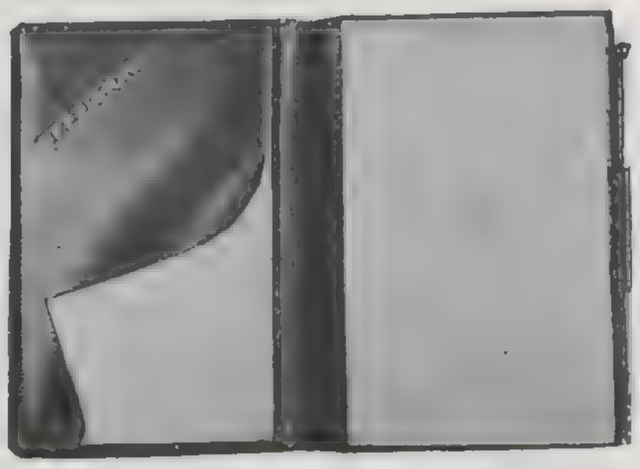
89 Regent St.
LONDON, W.

253 Broadway
NEW YORK

145 Tremont St.
BOSTON



A scissor in hand is worth two on the floor: three under the sewing materials; and a dozen hidden in the bureau upstairs. This compact little case curbs the elusive tendencies common to all scissors and renders them ready-to-hand. Three Pairs, in Colored Glazed Morocco Case, $1.75.



The inventor of the telephone has created more talk than any mortal alive or departed. He incidentally gave issue to this extremely low-priced telephone index and memorandum. All of us Americans are slaves to the telephone. This little article may make our bondage easier. Colored Morocco, $2.50.



Most stories involving jewels are mysterious and misleading, but in this Jewel Case (we refer to the article itself), the illustration reveals everything but the beautiful shades of the colored morocco leathers. Size, 10½ in. by 6 in. by 3 in., $13.50.



The average man will stand for a lot, but of late he has been spurred into revolt against standing for hat-pins—especially when he constitutes the stand. Self-preservation should induce him to present you with this acceptable substitute. Nickel or Gilt with Colored Velvet Cushions, $2.00.



THE PERFECT CORSET
of whatever make, name or style
IS BONED WITH "WALOHN"
unless it
IS BONED WITH "WALOHN"
IT IS NOT A PERFECT CORSET



I INSIST

THAT YOU STOP DESTROYING YOUR FACE

For thirteen consecutive years thousands of discriminating American ladies have used exclusively, in preference to any other,

SELMA'S RUSSIAN SKIN BEAUTIFIER

A successful preventive of flabby skin of face and neck

The real value of this ancient Russian formula lies in the blending of rare oils of the Orient, chosen for their combined merits.
It is just what you have sought for years. Jars 50c, 75c, $1.25.

SELMA'S RUSSIAN FACE POWDER, pure and perfect—it will not make your skin rough. Per Box, 50c and 85c—all tints.

Look for my photograph on label

On sale in Greater New York at Stern Bros.; Jas. McCreery Co.; R. H. Macy Co.; Gimbel Bros.; Bloomingdale Bros.; all Riker-Hegeman Drug Stores, or direct at my laboratory. Made and Guaranteed by

Selma J. Sotherlund, of Russia.

Face and Hair Treatment at my Salon

45 West 34th Street : : New York, N. Y.

(Established 1900)

Send for my booklet describing my preparations and how to use them.

UPON REFLECTION

MIRRORS play a large part in interior decoration, and as the best styles seem, in many cases, the old styles, they are the ones safest to buy. At the top of this page is a mirror in an Empire design, although the eagle which tops it suggests our own Colonial models. This detail renders it an ideal selection for the modern, Colonial home, where it could be used in almost any room or above a table in the hall. The idea of a hall table with a mirror above it is an excellent one, and one greatly in favor today. The frame of the mirror may be so like the wood and design of the table as to seem a part of it, or it may be of a more ornamental type such as the two illustrated at the top of this page. The Empire mirror and the hand-carved, oval one below it are both finished in antique gold, which makes them appropriate for the boudoir or to hang in the drawing-room.

Of the mahogany-framed mirrors shown below, the one on the right immediately suggests the bedroom with its four-poster. It may hang above a small table as a balance to the mirror atop the chest of drawers, or it may be suspended over a cretonne-covered dressing-table—a treatment in keeping with the spirit of the period, and at the same time one that commends itself because of its economy.

The mahogany-framed mirror on the left of the one just described, with its dull-gilt, Empire molding is especially well suited to the space above a white enameled mantel which tops a brick fireplace, or upon the wall over a Sheraton buffet. A mirror of this type has the lasting quality of simplicity, which recommends it to the discriminating in place of more elaborate models.

The one at the bottom of the page is definitely intended to hang above a fireplace. It is divided into three sections and enclosed in a handsome carved frame of Roman gold.



Empire hall mirror, 12 *x* 24 *inches;* $12

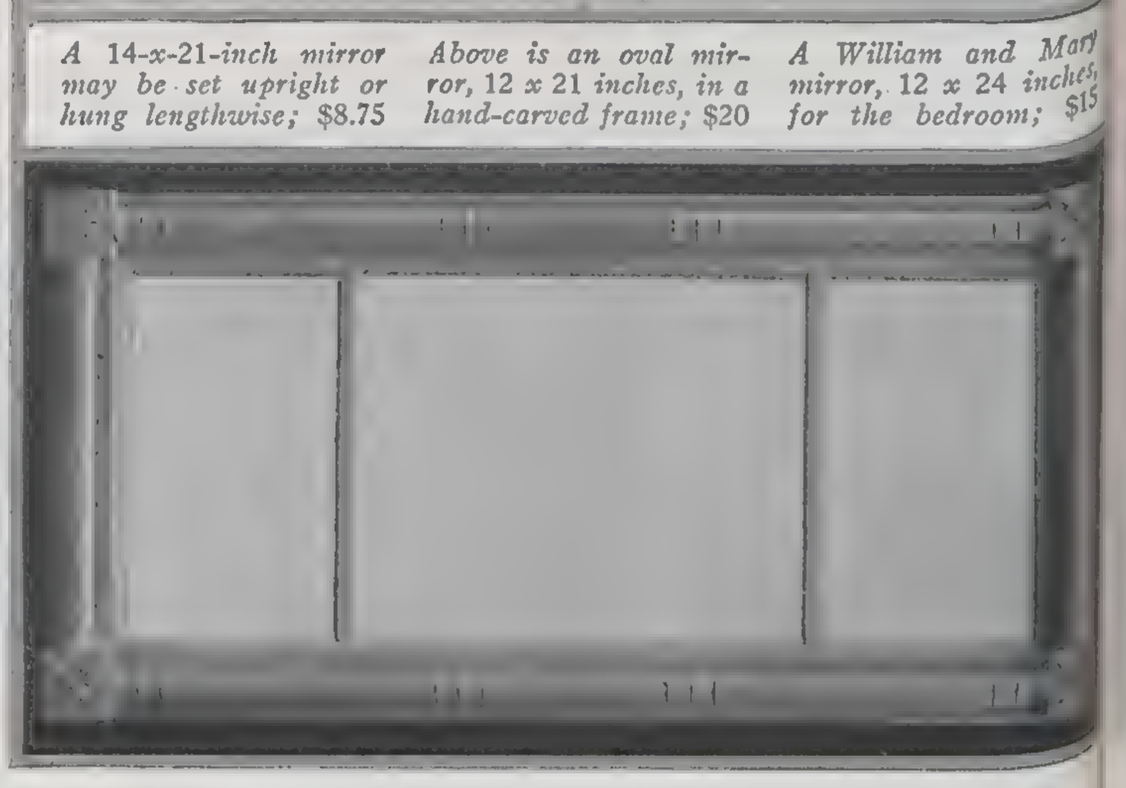




A 14-*x*-21-*inch mirror may be set upright or hung lengthwise;* $8.75

Above is an oval mirror, 12 *x* 21 *inches, in a hand-carved frame;* $20

A William and Mary mirror, 12 *x* 24 *inches, for the bedroom;* $15



A Louis XVI mirror, finished in Roman gold, should have its five feet of beauty hung over a mantel. Price, $60



INFORMAL DINNER GOWN OF BARCELONA LACE COMBINED WITH VENISE. THE DRAPED SKIRT IS OF WHITE MOIRÉ, THE WAIST AND TRIPLE TUNIC BEING OF LACE, WITH ACCENTUATIONS OF BLACK NET. THE COLLAR IS OF WHITE MOIRÉ. A MOIRÉ SASH, IN APPLE GREEN, CIEL BLUE OR AMERICAN BEAUTY, IS TIED AT THE BACK IN A LARGE, SQUARE BOW.

SPECIAL PRICE, $55.00

BRIDGE FROCK OF ORIENTAL LACE COMBINED WITH EMBOSSED CHANGEABLE CHIFFON TAFFETA, IN APPLE GREEN, TURQUOISE BLUE OR TANGO YELLOW. THE LITTLE BOLERO AND THREE-TIER PANIER ARE OF THE TAFFETA, WITH DECORATIONS OF NARROW VELVET RIBBON. AN ARTIFICIAL ROSE, TUCKED IN THE GIRDLE, COMPLETES THE ENSEMBLE.

SPECIAL PRICE, $28.00

B. Altman & Co.

Fifth Avenue — Thirty-fourth and Thirty-fifth Streets — New York

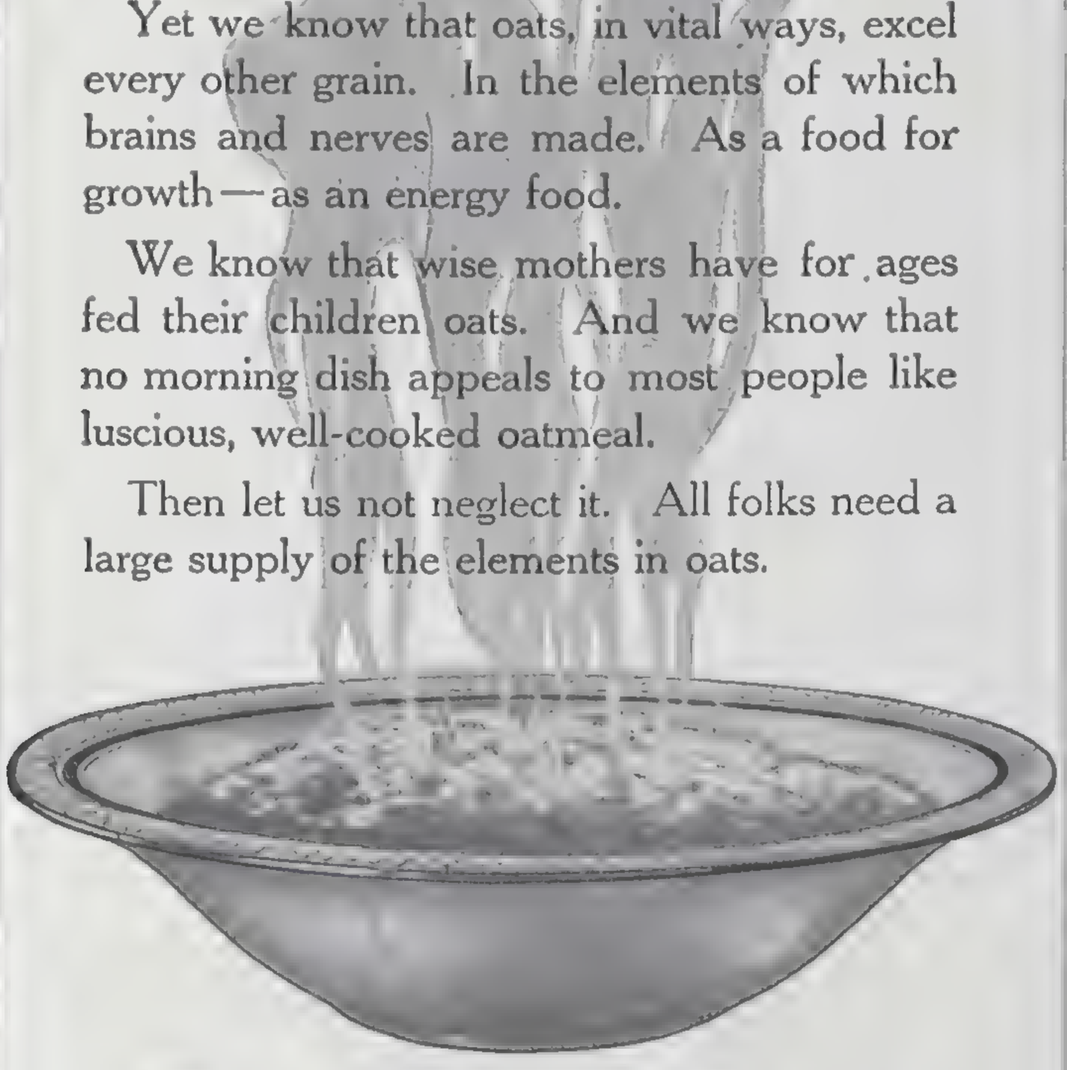
The Good Old Steaming Breakfast

How many of us, in our hurry, too often serve children lesser foods than oats. And less delicious foods.

Yet we know that oats, in vital ways, excel every other grain. In the elements of which brains and nerves are made. As a food for growth—as an energy food.

We know that wise mothers have for ages fed their children oats. And we know that no morning dish appeals to most people like luscious, well-cooked oatmeal.

Then let us not neglect it. All folks need a large supply of the elements in oats.



Quaker Oats

With That Rich, Insidious Flavor

All the world over, Quaker Oats is the favorite oatmeal. Lovers of oats, from a hundred nations, send to us to get it.

The reason is this:

Quaker Oats is just the cream of the oats. We discard in the making all except the richest, plumpest grains. A bushel of choice oats yields only ten pounds of Quaker.

Thus you get big, luscious flakes. You get a matchless flavor. And our process keeps that flavor intact.

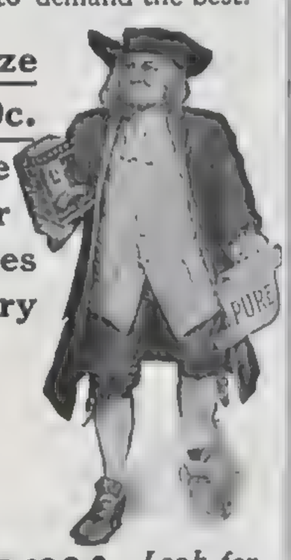
The cost is the same as for lesser oatmeal—ten cents per package, one-half cent per dish. Yet your grocer pays more than for others.

Puny oats may have the same food value, but not the same taste. And on taste and aroma depends the love of oatmeal.

That is why millions of people send thousands of miles to get Quaker. In distant countries they pay a high price for it.

You find it at the nearest store. You pay no extra price. You get all this flavor, all this quality by simply saying Quaker Oats.

Remember this. In this food of foods it is wise to demand the best.



Regular Size package, 10c. Family size package, for smaller cities and country trade, 25c.

Except in Far West and South

The Quaker Oats Company

SOLE MAKERS

Look for the Quaker trademark on every package

(511)

FOR *the* HOUSE BEAUTIFUL

LAMPS, pictures, pottery—these are favorite ornaments chosen to beautify the modern room. All are unlimited in their variety; it remains but to remember their prospective surroundings and select accordingly. Several well-placed lights are preferred to one large one, and for this reason are designed the two small lamps shown on this page. These should be placed with an eye to convenience as well as effect. Candles are another grateful source of light supply, especially suited to rooms with white woodwork and open fireplaces.

Faithful reproductions of the paintings of old masters, beautifully hand-colored and correctly as well as artistically framed, enhance the charm of a room. But they must be carefully hung to show their delicate art to advantage.

Ornaments, as a rule, are in best taste when they have some utilitarian purpose. The Ruskin pottery, for instance, shown at the bottom of this page, beautiful in its blending of tones, has every piece its use. This pottery is made on the outskirts of Manchester, England, and the lovely shapes and opalescent glaze almost like that of favrile glass, are wrought in many tones of yellow, golden orange, or mauve. The bowls add to these same colors, tones of green and blue.



A Russian, brass candlestick holds in its branches seven flames of light; 18-inch size, $6.50; 12-inch, $3; 9-inch, $1.75



A 12-inch, electric lamp of gilt wood supports a 6-inch French shade. Price, $12



A similar lamp, 15 inches tall, with a pink, gold, or red silk shade costs $6.50



Colored facsimile of Master Hare by Reynolds in a gilt frame 16 x 23 inches. Other such prints cost the same price, $10



Ruskin pottery vase for one flower; $6



This pottery looks like favrile glass. Bowl, $6.75 to $8



Wide-mouthed vase, 11 inches tall, $5



Building and Serving

To build the best car possible. To make it give the greatest possible satisfaction.

That is the purpose of our company.

We state it because we believe it will help us to gain and hold the favorable opinion of the public as regards our car and our methods.

Our ideal is simple enough—to produce the best, to serve the best.

Everyone in our Locomobile organization is working to help achieve this ideal. He is working for Locomobile quality in production or service.

Our policy of limited manufacture, not more than Four Cars a Day, is one of the practical steps taken to accomplish Locomobile Quality.

Every Locomobile employee is instructed to carry out the company motto: Quality instead of Quantity.

Our phrase, "The Best Built Car in America" is a purpose, an ideal—not a claim of superiority.

To accomplish our ideal we must supply transportation of the highest quality.

Our problems, then, and the functions which we must perform, are similar to those of the ocean liner and the limited express train.

The Cunard Line, with its wonderful record for both safety and speed, does not actually build its ships. Ordinarily the American railroad does not build its rolling stock. The Locomobile car is completely built in the Locomobile shops. We create our car in its entirety, and father our product indefinitely during its use.

We design the Locomobile to be stylish, roomy, luxurious, efficient, and above all *safe*.

After the design is worked out and accepted a model car is built, which is tested on the road for months. After the model car is accepted and approved preparations are made to build it.

The Locomobile is built in limited quantities in a plant specially designed for quality work. It is built from selected materials of the highest prices and quality, and it is made by expert New England mechanics.

Every part is tested; every group of parts is tested; every chassis and every completed car is tested. We feel that this complete and thorough testing our product is a necessary step in the working out of our policy.

Our idea in going to all this expense and trouble is to make every Locomobile like every other Locomobile, down to the smallest details that have to do with efficiency, comfort and safety.

The completed Locomobile when delivered to the owner is watched over by one of our sixteen branch houses distributed throughout the country. These branch houses are dedicated to the Locomobile owner. They are operated by men trained and employed by the Locomobile Company.

They are stations for service, as well as salesrooms.

The word Service, so far as we know, has never been defined. Our definition of it may be interesting.

We define Service as follows: That effort expended by members of the Locomobile organization and Locomobile chauffeurs which produces the continued satisfaction, comfort and safety of the owner with the least possible inconvenience and expense.

Our branch house system was inaugurated in 1899, our first year, as an important part of our policy.

The information and experience resulting from the operation of these branch houses has enabled us to better our car and our service every year.

The Locomobile Company of America
Bridgeport, Conn.

Alfred H. Smith Co.
Importers

The House of Alfred H. Smith Co.

THIS house was founded in 1873. The keynote of its success has been our ambition to carry the best only. Every foreign country has been searched for its finest toilet products.

In Paris was found the most exquisite of all perfumes —

Kerkoff's Djer-Kiss.

Siberia, France, Hungary—each gives its best in the making of

Kleanwell Toothbrushes.

England supplies the finest in rubber cushion hair brushes. For over 25 years, Pearson of London has been making a brush which is recognized as the leader on both sides of the ocean—

Pearson's Rubber Cushion Hair Brush.

Because of this infinite care in selecting only articles of proven merit and supreme quality, the house of Alfred H. Smith Co., today represents the world's best in toilet luxuries.

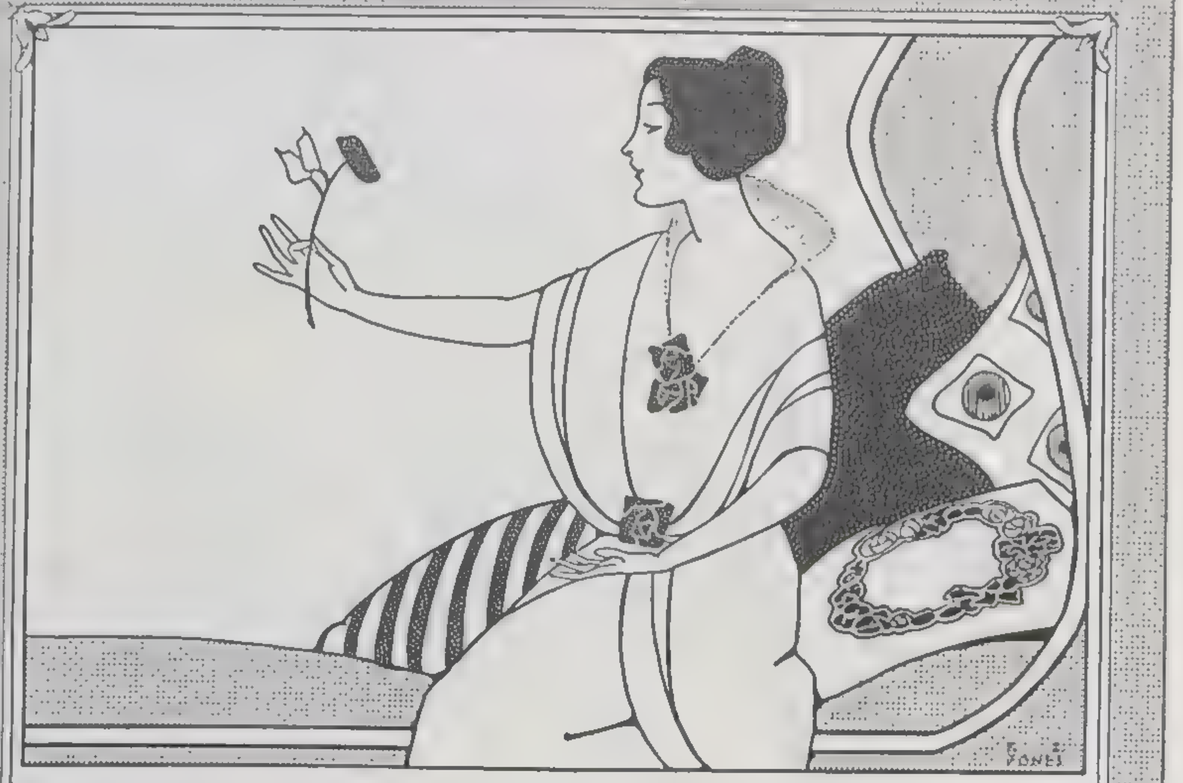
You will find our specialties in high-grade shops throughout the United States.

Alfred H. Smith Co.

35 to 39 West 33d Street, New York City

Alfred H. Smith Co.

Importers of "Djer-Kiss"



L'arôme délicat de mon parfum "Djer-Kiss" apporte a la toilette féminine un souffle de printemps. —Kerkoff, Paris

TRANSLATION—"The delicate fragrance of my Djer-Kiss Perfume brings the breath of Spring to the feminine toilet."

"Djer-Kiss"

Made by Kerkoff in Paris for every feminine toilet requisite

Djer-Kiss Perfume	Djer-Kiss Talcum	Djer-Kiss Toilet Water
Djer-Kiss Face Powder	Djer-Kiss Sachet	Djer-Kiss Soap

A sample of the perfume and face powder will be sent on receipt of 10c. Try them.

Alfred H. Smith Co.

35 to 39 West 33d Street, New York City

Alfred H. Smith Co.

Importers of Kleanwell Toothbrushes



Kleanwell

It bristles with quality

"It's the bristles!" They're firm. They're springy. And they're *locked in.* They cannot pull out.

Another feature—every genuine Kleanwell Toothbrush is sold in a sealed box, which keeps the bristles absolutely clean and unhandled.

Yours are the first fingers to touch your brush.

The Kleanwell is made in many styles. Your choice of bone or transparent handle. Select your style from the display case on your dealer's counter.

Send 4c for Dolly's Kleanwell—a tiny toothbrush

Alfred H. Smith Co.

35 to 39 West 33d Street, New York City

Alfred H. Smith Co.

Importers of Pearson's Rubber Cushion Hairbrush



Pearson's Rubber Cushion HAIR BRUSH

PROFESSIONAL hair dressers realize the value of the rubber cushion hair brush. They also realize that no rubber cushion hair brush equals the original invented by Pearson of London more than 25 years ago. Women who use this brush once won't do without it thereafter. Its high-grade Indian bristles, set in a rubber cushion, penetrate to the scalp and comb out the tangles, while their unusual springiness produces the brush action that smooths and glosses.

Pearson's Rubber Cushion Hair Brush has been imitated, but never equalled. To get the genuine, be sure that *"Pearson's, England"* is stamped on the handle.

Alfred H. Smith Co.

35 to 39 West 33d Street, New York City



Sixty-Six Per Cent.

Statistics show that the retail prices of the principal articles of food in forty industrial cities in this country have advanced sixty-six per cent. in fourteen years. The price of

Shredded Wheat

in all that time has remained the same, and it is just as nourishing, sustaining and satisfying as it was fourteen years ago—a complete, perfect food, supplying more real body-building nutriment than meat or eggs and costing much less and more easily digested.

Two Shredded Wheat Biscuits (heated in the oven to restore crispness) eaten with hot milk or cream will supply all the nutriment needed for a half day's work. Deliciously wholesome and nourishing when eaten in combination with canned pears, baked apples, stewed prunes, sliced bananas or other fruits. Try toasted TRISCUIT, the shredded wheat wafer, for luncheon with butter, cheese or marmalade.

"It's All in the Shreds"

The
SHREDDED WHEAT COMPANY
NIAGARA FALLS, N. Y.

WHAT THEY READ

(*Continued from page* 65)

Mr. Symons's verse, and the best of it maintains the finest tradition of the English lyric, but one looks in vain for the noble note of feeling or conviction. (New York: John Lane Co., $1.50 net.)

COLLECTED POEMS OF ALICE MEYNELL, is a little volume of verses, few though fit. The rather pathetic frontispiece reproducing Mr. Sargent's drawing of the poetess is hardly consistent in expression with the fine cheerfulness of the poems. Alice Meynell belongs with that small group of women who have put into verse of rare perfection the fine perceptions and intuitions of their sex. Her earnest Catholic faith, however, places her apart from most of the English and American women who have given the world their thoughts and feelings in metrical form. It is a pity that some masculine poets do not learn of Alice Meynell and her tuneful sisters the wisdom of restraint in production. No doubt she has written much verse in her lifetime, but her winnowed harvest is small. Not one of these poems, however, could be spared. The poet's religious feeling is finely expressed in the following:

THE FUGITIVE

"Nous avons chassé ce Jésus-Christ"
—French Publicist.

Yes, from the ingrate heart, the street
Of garrulous tongues, the warm retreat
  Within the village and the town;
  Not from the lands where ripen brown
A thousand, thousand hills of wheat;

Not from the long Burgundian line,
The Southward, sunward range of vine.
  Hunted, He never will escape
  The flesh, the blood, the sheaf, the grape,
That feed His man—the bread, the wine.

(New York: Charles Scribner's Sons, $1 net.)

IN LIGHTER VEIN

THE MAN OF PLEASURE, by RALPH NEVILL, brings together many anecdotes of those strange Englishmen, most of them belonging to the early years of the last century, but a few of them to a more recent period, who gave themselves up almost exclusively to vapid or vicious amusements. Some of them, such as the famous "Old Q," were men of high rank and native ability, while others, such as "Mad Windham," were half-insane creatures whose vicious and dangerous eccentricities would not be endured in the present age. Few of the performances by these erratic individuals are really amusing, but now and then Mr. Nevill records a piece of humorous audacity or a saying that is really witty. He shows us his gallery of fops, dandies, bucks, bloods, and bullies, along with a few wild youths of a better sort, gambling at the races, idling at the clubs, riding in Rotten Row, dancing at Vauxhall, or disporting themselves in Paris; and he manages to do all this without the use of vicious or indecent language. In fact, Mr. Nevill collects human anomalies as other men collect snuff-boxes or teapots, and with little harm to himself or his readers in the process. As to the illustrations in the book, they are varied, vastly amusing, and beautifully reproduced. Mr. Nevill did not set out to preach a sermon, but his quaint and entertaining volume should be a promoter of good morals, for, by means of horrible example, it surely illustrates the value of virtue. (New York: Frederick A. Stokes Company, $3.50 net.)

BARKS AND PURRS, a translation by MAIRE KELLY from the French of COLETTE WILLY, will delight all who have a sense for the difference in the attitudes of cat and dog towards their human friends and a feeling for delicately adumbrated humor. French writers are singularly apt in dealing with the animal world, as witness the old bestiaries such as "Reynard the Fox," the exquisite fables of La Fontaine, and the work of such modern masters as Anatole France. The little dialogues of "Barks and Purrs" are delicious in their expression of canine and feline character, and their sly implications of the human persons so cleverly kept in the background. Over one hundred marginal illustrations greatly enhance the text. (New York: Desmond FitzGerald, $1.25 net.)

(*Continued on page* 110)



One incarnation of the "Man of Pleasure"—"a buck, indeed; sings, dances, fights, does everything but read"

Courtesy of Frederick A. Stokes Company

Poinciana Cerate

—the ideal Toilet Cream



Poinciana Cerate

—improves a poor complexion
—preserves a good complexion
—nourishes the skin tissues
—prevents the appearance of wrinkles
—prevents and immediately relieves the effects of wind and sunburn
—will not irritate or injure the most delicate skin
—will not cause a growth of hair
—will not become rancid in any climate
—and is guaranteed to do all that is claimed. If it fails, ask that your money be returned to you.

Poinciana Cerate

in the Mentholated form, is esteemed by men for use after shaving.



A liberal size sample will be sent to you on request

Tubes, 25c.
Jars, 50c., $1.25, and $2.50

At really high-class toilet goods counters or sent postpaid by

G. B. MERRIAM
Lake Placid, New York;
Palm Beach, Florida; or
White Sulphur Springs, W. Va.

Lilas de Rigaud



The Perfume of Old-Fashioned Gardens and Tender Memories

AS refreshing as a big bunch of lilacs—fresh cut, a-drip with dew.

There's no truer-to-Nature fragrance in the whole World, and—be sure 'twill stir into life some memory-haunted nook of your brain, where old half-forgotten joys are wont to sleep.

Extract—in slender, graceful bottle $3.50.

Cold Cream—of fascinating velvety texture—massages perfectly into the skin. In pure white porcelain jar with gilt top 50c.

Lilas de Rigaud Cold Cream has found particular favor with men for use after shaving.



Toilet Water $3.50; Talcum Powder 50c; Sachet Powder $1.50; Bath Salt $1.00; Face Powder $1.00; Soap $1.00.

At all high-class Toilet Goods Depts.

Send 15 cents in stamps to Riker-Hegeman, 340 West Fourth St., New York, for sample of Lilas de Rigaud Extract or Sachet.

V. Rigaud 16 Rue de la Paix Paris

ESTABLISHED 1857

Andrew Alexander

548 Fifth Avenue New York

THE new styles in women's boots for early spring are unusually pleasing this year. Graceful lines with extreme lightness and flexibility produce the effect of daintiness so desirable with costumes in the new mode. Our comprehensive assortment offers a wide choice in moderately-priced boots combining beauty and comfort to an exceptional degree, and available to the out-of-town purchaser through our catalog and efficient Correspondence Department.



MAXON'S

ESTABLISHED 1899

MODEL GOWNS



Chic Frocks and Wraps, *no two of which are alike,* suitable for afternoon and evening wear, at *one half* the regular values. Prices range from $25 to $125.

It would surprise you to know how many of New York's best dressed women are our patrons.

One woman said she outfitted both her debutante daughter and herself for less money than it would have cost for herself alone elsewhere. She was delighted.

Among these gowns you will find some imported French Models
Paquin—Worth—Callot—Weeks

MAXON'S

ESTABLISHED 1899

MODEL GOWNS

1552 BROADWAY AT 46th ST., N.Y.
one flight up

The BILTMORE NEW YORK

America's Latest and Most Refined, and New York's Centermost Hotel

Only hotel occupying an entire city block, Vanderbilt and Madison Avenues, 43rd and 44th Streets, adjoining Grand Central Terminal.

1000 ROOMS OPEN TO OUTSIDE AIR
950 WITH BATH
ROOM RATES FROM $2.50 PER DAY
Suites from 2 to 15 rooms for permanent occupancy

Large and small Ball, Banquet and Dining Salons and Suites specially arranged for public or private functions.

GUSTAV BAUMANN
President
JOHN McE. BOWMAN
Vice-President

CHIC!

THIS *CANOTIER* BY

Smolin



No. 700

AT ALL SMART SHOPS

—

JULIUS SMOLIN
Wholesale Only
718-720 Broadway, N. Y.
52 Rue d'Hautville, Paris
Founded 1885

THE SMOLIN TRADE MARK:



THE MARK OF QUALITY & STYLE



Wedding Suggestions

A PROSPECTIVE BRIDE would be greatly helped in making the arrangements for her Wedding, the Wedding Breakfast, the Entertainment *of the* Bridal Party etc., by receiving our Wedding Suggestions which will be sent free on request.

Dean's

628 Fifth Ave.
New York
Established in 1839

SCHWARTZ CORSET

CUSTOM-MADE

Tricots permitting freedom for the dance; dress corsets giving graceful lines; corsets for riding and outdoor sports; *others.*

Created and Fitted under the Personal Supervision of

MME. S. SCHWARTZ
11 EAST 47th ST. NEW YORK



Reduce Your Chin!

Pull the cords gently and the 30 balls of York Ivory revolve against the fatty tissues. Result—Simply a pleasant kneading away of the enlarged folds of fat.

Chin Fat Rolled Away

"She would look a great many years younger, were it not for her double chin!"

Could anyone truthfully say this of you?

You can be forever rid of your disfiguring double chin and look younger and more attractive, by simply using the

MAC-SAGE CHIN REDUCER

(Patented, See illustration)

It provides a complete system of home treatment which will positively eradicate the most pronounced double chin.

It clears the complexion because of better blood circulation, and restores a natural contour to the face.

Sent Postpaid on Receipt of $10.00. Money promptly refunded if not satisfied. Write for Free Book on Scientific Massage.

EUGENE MACK

507 Fifth Avenue Suite 1006 New York

WHAT THEY READ

(*Continued from page* 108)

HERE ARE LADIES, by JAMES STEPHENS, he of the delicious "Mary, Mary," shows the author's native gift to somewhat less than the best advantage. The prose of the volume is a collection of sketchy, short stories and character studies, with a good deal of Irish humor and no little felicity of phrasing, but without the power and charm of Mr. Stephens's earlier work. As to the verse, the prefatory stanzas, entitled "Women," sound like a close imitation of William Blake, while the longer poem, "Brigid" (after the Irish), though happy in some of its lines, reads for the most part like stiffly metered prose. "Mistress Quiet Eyes," however, has the true touch of human pathos, while "Sweet-Apple" and "The Moon," both have lyric sweetness. (New York: The Macmillan Company, $1.25 net.)

IRISHMEN ALL embodies a set of twelve personal sketches by the popular and humorous priest who writes fiction under the name of GEORGE A. BIRMINGHAM. Each chapter is illustrated with a colored plate reproducing an old painting by Jack B. Yeats, R.H.A. Text and pictures are richly redolent of the old sod. (New York: Frederick A. Stokes Company, $1.75 net.)

A MESALLIANCE, by KATHARINE TYNAN, is a frank, fresh, clean, and simple love-story, with the conventional English settings of London and the domain of a rural squire. The tale is well told, and there are at least three well indicated and interesting characters, though one is dead and buried early in the book. On the whole, most readers will like best the lady whose social status justifies Miss Tynan's title. (New York: Duffield & Company, $1.25 net.)

THE LAND OF MYSTERY, by CLEVELAND MOFFETT, gives a story of youthful adventure in Egypt and the east, and ends happily with the young American hero finally safe under the protection of the German emperor. Mr. Moffett's many illustrations are mainly of scenes in Egypt, the Holy Land, and the desert; some made from photographs or drawn by André Castaigne; and one by Jules Guérin. (New York: The Century Co., $1.25 net.)

HAPPY ACRES, by EDNA H. L. TURPIN, is a story for young people. The scene is laid in Virginia, where the new and the old south are strangely mingled. Both the white and the black people are drawn very sympathetically, and the story moves along most agreeably amid a social life unknown to the world at large. (New York: The Macmillan Company, $1.25 net.)

THE STRANGER AT THE GATE, by MABEL OSGOOD WRIGHT, is a story of contrasts, and of a hard man's softening just in time to save himself from utter wreck. Mrs. Wright calls her book a Christmas Story, and such it is in form, though its lesson is one that may be profitably learned at any season of the year. (New York: The Macmillan Company, $1.25 net.)

THE YOUNG PEOPLE

THE MAN WITH THE IRON HAND, by JOHN CARL PARISH, is the first volume in a new series entitled "True Tales of the Great Valley," under the editorship of Benjamin F. Shambaugh. These tales, thirty-two in number, are intended to present for young people, with strict accuracy, but in fictional form, some of the events associated with the French exploration of the Mississippi Valley. The author seeks to take the Indian point of view. There is a frontispiece in color from a painting by Frank T. Merrill. (Boston and New York: Houghton Mifflin Co., $1.25 net.)

PATTY'S SOCIAL SEASON, by CAROLYN WELLS, is a frothy little tale that begins with a coming-out party, and ends with what seems to promise a wedding. Of course, the society to which the reader is introduced is unimpeachable, and the talk of the young people is in exactly the proper tone for the present season. (New York: Dodd, Mead and Company, $1.25 net.)

IN MUSIC LAND, by GEORGE P. UPTON, undertakes in fifteen "fireside" stories to tell young folk some of the things that they should know about music and musicians. There is a colored frontispiece that might well be spared, and there are many portraits and other illustrations in black and white. (Chicago: Browne and Howell Co., $1.25 net.)

BOOKS RECEIVED

"Henrik Ibsen, Poet, Mystic, and Novelist," by Henry Rose; a critical examination of the great Norse author. (New York: Dodd, Mead & Co., $1 net.)

"The Western Gate," by Patrick H. W. Ross; an argument for making a free port of the Puget Sound region with a view to a revival of our merchant marine; accompanied by maps. (New York: Dodd, Mead & Company, 75 cents net.)

"Festival Plays," by Marguerite Merington; a collection of six little, original dramas for amateur presentation on New Year's, St. Valentine's Day, Easter, children's birthdays, Hallowe'en, and Christmas. (New York: Duffield & Company, $1.25 net.)

"The Suburban Garden Guide," by Parker Thayer Barnes; a little volume to aid the amateur of home grounds and kitchen garden, with valuable lists and tables in the appendix. (New York: The Macmillan Company, 50 cents net.)

"A Maid of the Kentucky Hills," by Edwin Carlile Litsey; an idyllic tale told in a style of studied unconventionality. (Chicago: F. G. Browne & Co., $1.25 net.)

"Molly Beamish," by H. de Vere Stacpole; a romantic little story in the author's familiar vein. (New York: Duffield & Company, $1.25 net.)

"Bull Run: Its Strategy and Tactics," by R. M. Johnston; a trained soldier's technical study of the first great Federal defeat in the War of 1861-65. (Boston and New York: Houghton Mifflin Company, $2.50 net.)

"The Victorian Age in Literature," by G. K. Chesterton, in the Home Universal Library; a volume of four characteristic essays by a critic who treats of his subject in such fashion as to let his own extremely interesting temperament shine through. (New York: Henry Holt & Company, 50 cents net; postage 6 cents.)

"Napoleon," by Herbert Fisher, M.A., F.B.A., Vice-Chancellor of Sheffield University; a monograph in the Home Universal Library. (New York: Henry Holt & Company, 50 cents net; postage 6 cents.)

"A Key to Happiness"; a collection of short and cheerful passages in prose and verse by authors of many times and lands, edited with a preface by Page Fellows. (Boston: Sherman, French & Company, $1 net.)

"The Health Master," by Samuel Hopkins Adams; tales giving, under the guise of fiction, advice as to health. (Boston and New York: Houghton Mifflin Company, $1.35 net.)

"Really Truly Nature Stories," by Helen S. Woodruff, with decorations and illustrations by Griselda M. McClure and Lewis B. Woodruff; intended to teach children the habits and characteristics of various animals, birds, and insects. (New York: George H. Doran Co., $1 net.)

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Nature stored in each kernel a hundred million food granules. Each granule enclosed a mere atom of moisture.

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Here are two cereals, entirely different in taste. And each can be served both as food and confection.

Serve with sugar and cream, or mixed with fruit. Or serve like crackers, floating in bowls of milk. Use like nut meats in home candy making, or as garnish to ice cream.

They will add delight to a thousand meals when you find them out. Order them now. Let your folks enjoy them.

The Quaker Oats Company

Sole Makers (512)



To add to the pleasure of after-dinner coffee

FOR *the* HOSTESS

ONE of the most difficult and uncertain courses of a dinner, as every hostess knows, is the coffee — that final taste which if quite perfect obliterates any previous failure and if itself a failure takes away the memory of all preceding delicacies. Nor is perfection any less necessary in the morning coffee than in the after-dinner coffee, for upon few other details of the housekeeping does the good humor and gratitude of the family depend so much as it does upon the cup of coffee that begins the day.

A PERCOLATOR MADE OF GLASS

After years of uncertain coffee, it was finally left to Germany to devise a percolator which insures success. It eliminates the possibility of grounds in the cup, and leaves little or nothing to the judgment of the cook. There is not even the question of, "is it strong enough?"—everything is definitely determined. It may be uncomplimentary to the cook, but the results justify the imputation.

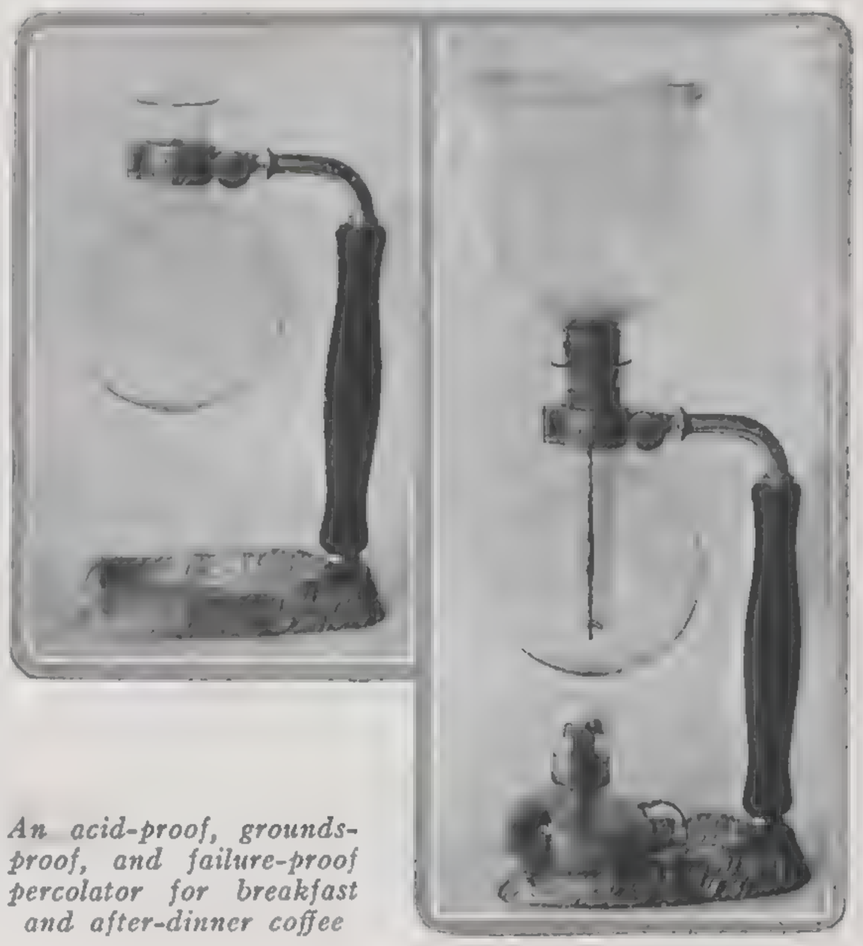
Pulverized coffee, a tablespoonful for each cup, is placed in the open glass receptacle at the top, and the carafe at the bottom is filled with cold water. The generous wick of the alcohol lamp is lit, the water gradually rises, and the coffee is stirred just once as the water begins to percolate through it. When the water has risen—a little always remains at the bottom — the lamp is removed, and the coffee allowed to run back into the carafe. A strainer in the bottom of the upper receptacle, topped by a little linen cap, clears the coffee perfectly. When all the coffee has run back, little bubbles appear on the surface of the liquid, the lamp is replaced, the coffee quickly percolates again, and now is ready—the whole process has taken perhaps ten minutes.

The top section of the percolator, which fits into the carafe with a cork, is then removed and inverted on a plate, and surprisingly enough the coffee grounds do not fall out or drip, for a vacuum is formed and they cling to the glass bowl. The percolator then appears as in the small picture and is held by the ebony handle while the coffee is poured out. If yet stronger coffee is desired the lamp may be placed under the carafe and the process repeated for a third time.

A notable point about this percolator other than those already mentioned, is the fact that it is made of fire-proof glass and therefore coffee is not absorbed into it as it is apt to be into a metal receptacle; this eliminates any chance of tannic acid. Also no particle of coffee is wasted or lost and there is, besides, the delight of having coffee of crystal clearness. The percolator may be taken apart and easily cleaned; it is guaranteed against breakage by fire, and if otherwise broken, new parts may be purchased at a small cost, varying from 25 to 75 cents. It comes in four sizes: an eight-cup size which sells for $6.50, a twelve-cup size for $8, the four-cup size illustrated for $5, and a convenient bachelor size, which makes two large cups of coffee, or four after-dinner cups, for $3.50.

A USEFUL COFFEE SERVICE

For after-dinner coffee, the attractive service illustrated at the top of the page is one of the most successful, for it is the result of careful attention to the various requirements of the hostess. It sacrifices not a bit of style, although it is simple in outline and sells at the surprisingly reasonable price of $10. Three points especially were thoroughly considered in its making. The design is one easily carried out but good-looking; the size is just big enough for two; and an excellent quality of Sheffield plate is used for the material. The workmanlike way in which all these points have been considered and met has produced a coffee service of unusual beauty and value.



An acid-proof, grounds-proof, and failure-proof percolator for breakfast and after-dinner coffee

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Mollie Mayers, corsetiere, has been given the exclusive agency for New York City, at 392 Fifth Avenue, between 36th and 37th Streets.

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Boneless, tango models, elastic slip-on, Tricot, lingerie models, Chamois cloth, singers' corsets, lace front styles, semi-boned; then, too, corsets with bones, beside many new comers.

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6	Service Plates	$18.00	14	Piece Limoges Coffee Set	$15.95
12	" "	36.00	34	" Breakfast Set	25.50
6	" "	15.00	33	" 5 o'Clock Tea Set	24.75
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12	Piece Sherbet Set	$13.75	24	Piece Grape Fruit Set	$36.00
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where he is showing the latest Paris models of CAROLINE, REBOUX, SUZANNE TALBOT, EVELYN VARON and the other leading modistes of Paris.
Also his original designs for the coming season.



SOCIETY

Died

NEW YORK

Curtis.—On January 30, First Lieut. Legrande E. Curtis, Second Coast Artillery, New York.

Fowler.—On January 29, in New York, Dr. Edward Payson Fowler.

Sheldon.—On January 29, in New York, George William Sheldon.

LONDON

Macpherson-Grant.—On January 29, at Ballindalloch Castle, Lady Macpherson-Grant.

Engaged

NEW YORK

Barber-Malcolm.—Miss Georgiana Barber, daughter of Mrs. Charles Gibb Barber, to Mr. James Benham Malcolm.

Cooke-Gavit.—Mrs. Turner Cooke, of Colorado Springs, to Mr. E. Palmer Gavit, of Albany.

Geer-Goodwin. — Miss Isabel M. Geer, daughter of the Rev. William Montague Geer, to Mr. Elliot H. Goodwin, son of Mr. Hersey B. Goodwin, of Cambridge.

O'Brien-Preston. — Miss Madeleine O'Brien, daughter of Mr. and Mrs. Morgan J. O'Brien, to Mr. Stuart Duncan Preston, grandson of Mr. James C. Fargo.

Rogers-Brent. — Miss Emily Rogers, daughter of the late Mr. and Mrs. Henry Pendleton Rogers, to Mr. Henry Kelly Brent, son of Mrs. Charles Scott Brent, of Lexington.

ATLANTA

Stalling-Witherspoon.—Miss Ruth Stalling, daughter of Mr. and Mrs. Lewis Tucker Stalling, to Mr. Preston Witherspoon, son of the late Rev. Jere Witherspoon.

BOSTON

Little-Whitelock. — Miss Louisa Little, daughter of Mr. John Mason Little, to Mr. William Marshall Eliot Whitelock, son of Mr. and Mrs. George Whitelock, of Baltimore.

Thayer-Parker.—Miss Violet Otis Thayer, daughter of the Rev. and Mrs. William Greenough Thayer, to Mr. John Stanley Parker, son of Mr. and Mrs. Francis Stanley Parker.

CHICAGO

O'Beirne-Sawyer. — Miss Edith Marie O'Beirne, daughter of Mrs. Ida O'Beirne, to Mr. George P. Sawyer.

CLEVELAND

Painter-Hobart.—Miss Mildred Painter, daughter of Mr. George Edward Painter, to Mr. Harold Peckham Hobart, son of Mrs. Moses Hobart, of Cleveland.

LEXINGTON

Brown-Waite.—Miss Mary Mason Brown, granddaughter of the late Gen. William Preston, to Mr. Henry Watson Waite, of Cincinnati.

MINNEAPOLIS

McDougall-Parker.—Miss Rachel McDougall, daughter of Mr. and Mrs. Angus McDougall, to Mr. Robert Meade Parker, of New York.

PHILADELPHIA

Carey-Madeira. — Miss Margaret Carey, daughter of Mr. and Mrs. Francis King Carey, to Mr. Percy C. Madeira Jr., son of Mr. Percy C. Madeira.

Lippincott-Franchot. — Miss Constance Lippincott, daughter of Mrs. Craige Lippincott, to Mr. Douglas W. Franchot, son of Mr. and Mrs. Nicholas V. V. Franchot.

PITTSBURGH

Lazear-Gawne.—Miss Jane Lazear, daughter of Mr. and Mrs. Jesse J. Lazear, to Mr. James O. Gawne.

RYE, N. Y.

Lesher-Everett. — Miss Marion Alice Lesher, daughter of Mr. and Mrs. Arthur L. Lesher, to Mr. Francis Dewey Everett, son of Dr. Oliver Hurd Everett, of Worcester.

SAVANNAH

Wood-Chapman.—Miss Rosalind Wood, daughter of Mr. and Mrs. James Wood, to Lieut. Charles Albert Chapman, C. A. C., U. S. A.

WARRENTON, VA.

Robb-Warren.—Miss Sarah Robb, daughter of Mrs. William C. Marshall, to Mr. David M. Warren, of Warrenton.

WASHINGTON

Dickman-Knauss. — Miss Katherine E. Dickman, daughter of Lieut.-Col. and Mrs. Joseph J. Dickman, to Lieut. Harrison E. Knauss, U. S. A.

Weddings

BOSTON

Pepper-Hoar.—On February 12, in the First Parish Church, Concord, Mr. Stephen Pepper and Miss Ellen Hoar, daughter of Mrs. Sherman Hoar.

CINCINNATI

Radway-Rowe.—On February 7, in the Church of the Advent, Mr. Edward Mailler Radway and Miss Charlotte Rowe, daughter of Mr. and Mrs. William Stanhope Rowe.

PARIS

Cornet-McMillan.—On February 20, in Paris, Count Paul Cornet, of Brussels, and Miss Gladys McMillan, daughter of Mrs. Spencer Penrose, of London and Denver.

PHILADELPHIA

Baltzell-Duhring. — On February 28, at Wyncote, Mr. Edward Digby Baltzell and Miss Lena Duhring, daughter of the Rev. Dr. Herman L. Duhring.

Forgy-Rodgers.—On January 31, Mr. John Edmund Forgy and Miss Marguerite Rodgers.

Dances

King.—On February 4, Mr. David H. King Jr., a dance at Sherry's, for the Misses Ruth and Jeanne King.

Fin de Semaine Club.—On Saturdays, in the Astor Hotel. Patronesses: Mrs. Stuart Duncan, Countess Del Sara, Mrs. Reginald Vanderbilt, Mrs. Joseph Harriman, Mrs. Leonard Thomas, Mrs. J. Gordon Douglas, and Mrs. Sydney Jones Colford Jr.

Friday Evening Club.—Every Friday until March 13, in the Della Robbia room, Vanderbilt Hotel. Committee: Messrs. Charles D. Wetmore, Lydig Hoyt, Moncure Robinson, Maurice Roche, and Frederick T. Frelinghuysen.

Charitable Intimations

Bal Chantant.—On February 4, at the Biltmore Hotel, in aid of the Scola Cantorum. Officers: Mrs. Lawrence L. Gillespie, Mrs. Alonzo Potter, Mrs. Linzee Blagden, Mrs. Frederick Edey, and Mrs. Edward N. Breitung.

Ball of the Fine Arts.—On February 20, at the Astor Hotel, in aid of the Students' Fund. Mr. Lloyd Warren, Chairman.

Mardi Gras Ball.—On Shrove Tuesday, February 24, at the Biltmore Hotel, in aid of the Lisa Day Nursery. Committee: Mrs. Charles B. Alexander, Mrs. Stuyvesant Fish, and Mrs. Charles Robert Scott.

A Singer's Endorsement

"I must tell you how I feel when I am singing. I stand before my audience with my soft clinging gown falling about me; with the song waiting on my lips and my body deliciously at ease. My breath comes deep and steady, I feel the full expansion of my diaphragm and I have a delightful sense of being enveloped softly, and gently supported by my corset. I am strong, and free of movement and have an assurance of being smartly dressed.

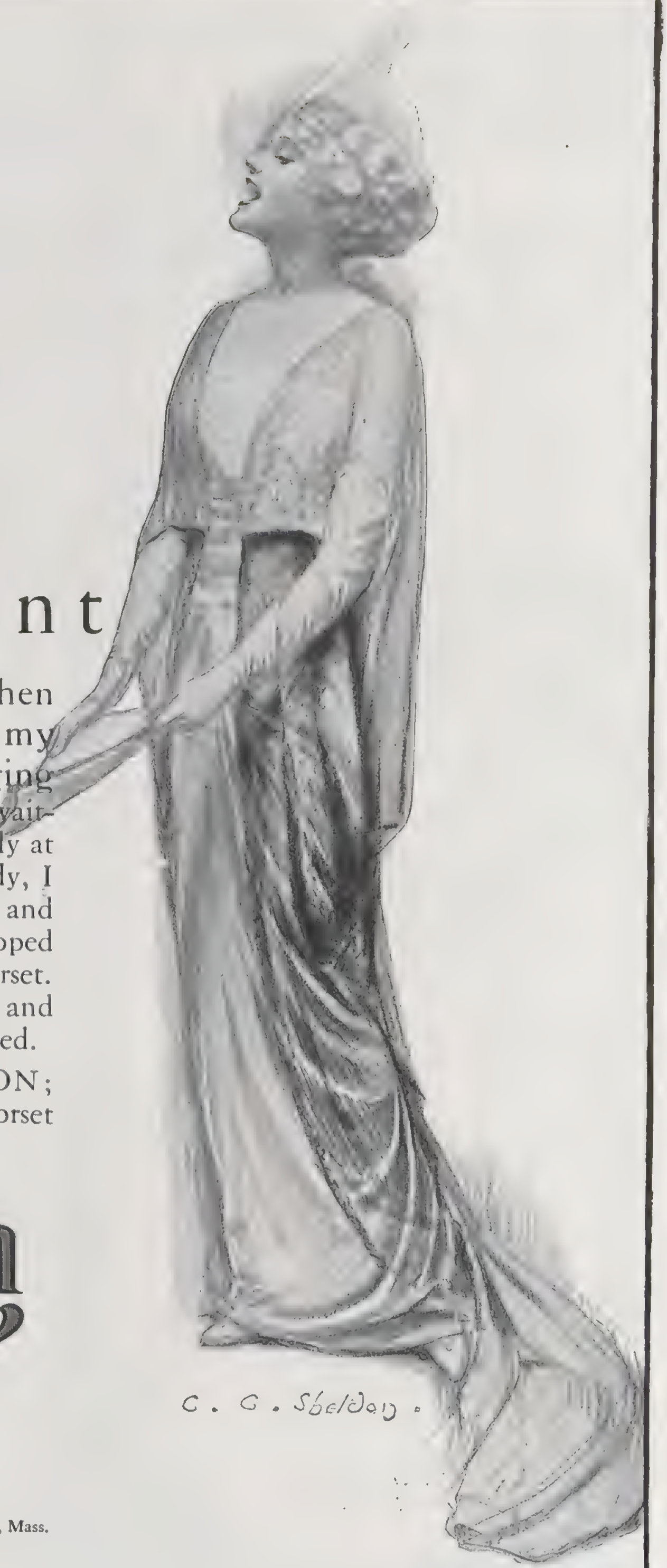
What corset do I wear? The BON TON; it is the most shapely and comfortable corset that you can imagine."

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Talcum Powder is of almost impalpable fineness. When applied, it becomes *one with the texture* of the skin. It is an exquisite luxury in any climate.

The Halcyon Rose group includes Toilet Water, Perfume, Sachet and Face Powder in white, flesh and brunette shades. You find them at the best dealers everywhere.

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Talcum Powder, flesh and white - - -	$ .75
Perfume - - - -	$2.35, $2.75, $4.25, $4.75
Toilet Water, 6-oz. - $3.25 Sachet -	2.00
Face Powder, flesh, white and brunette - -	2.00
Halcyon Rose Blush, a liquid rouge - -	.75

HANSON-JENKS COMPANY
29 West Thirty-eighth Street
NEW YORK.

HJ

On HER DRESSING-TABLE

"KNIGHTS conquer the world at the point of their swords, but you conquer your world at the point of your heavenly perfumes." This is the tribute M. André de Fouquières, the Paris *élégant* whose energies are directed toward the destruction of ugliness in dress, in manner, and in mind, paid to a certain maker of famous French perfumes. And this praise was well deserved, for these extracts, creams, and various toilet preparations, though but recently widely introduced in this country, have met with the approval of such French actresses as Sarah Bernhardt and Monna Delza, and many well-known women in the social and dramatic world of London, Paris, and St. Petersburg, and those American cosmopolites who know their Paris as they do their New York.

The perfumes of Araby have been the inspiration for many of the extracts of this house. From Turkey, Persia, Arabia, India, and farther east, China and Japan, come the oils that form the basis of delighting scents that are at once indefinable, and yet definitely suggest the orient. These vary in price from $3 to $18 a bottle.

Then there are the concentrated floral essences, made from the essential oils of the flowers, which are absolutely free from alcohol, or any other dilutant. They have the natural aroma of freshly gathered blossoms, and one drop of any one of these will hold its strength for days. Carnation, white rose, lily-of-the-valley, rose Jacqueminot, lilac, violet, sweet pea, jasmine, and hyacinth, form the unusually large variety of scents, which cost from $3 to $5 each. For $2.50 any one of these odors is made up into a perfume to drop into the bathing water. The skin thus absorbs the delicate fragrance, and it becomes a part of oneself.

A make-up for evening use, prepared by this firm, is applied with a bit of absorbent cotton to the skin, with an upward and outward movement. Then the face is gone over again with dry cotton, and no powder is necessary. Price, $5. In the charming New York salon, where these preparations can be obtained, scalp massage and facial treatments are also competently given.

AN EFFECTIVE ROUGE

Now that the ban upon the use of rouge in private life has been more generally removed, many women have swung to the other extreme, and have misused their new liberty. There is no beauty in over-red lips and cheeks. The object of using rouge is to simulate nature, to supply color that has been stolen away by ill health or fatigue. Women, as a general rule, handle the face rouge better than the lip-stick, largely because so many of the latter, clever as madame may be, are unsatisfactory in their results. They are either too red or too greasy; or smudge easily, and rub off.

However, there is a certain lotion, designed primarily for the cheeks, and made from a vegetable extract, which, by the application over the cheek bone of a few drops upon a pad of medicated cotton, gives a delicate and natural color to the face. If the face is markedly thin, the rouge is worked outward to give width. Should the face already have breadth, the color is put on nearer the nose. The greatest care must be taken to blend the edges, for the success of a good make-up rests largely upon the care in blending.

This lotion is equally effective as a lip rouge. The outline of the lips is carefully followed with a bit of absorbent cotton, moistened with the lotion, or better still, with a fine camel's-hair brush. The depth of color is graded according to the fancy of the individual, but care should be taken not to make it too deep. The liquid dries almost at once, and does not come off by contact with the tongue. The effect is that of naturally healthy, red lips. Price, $1 a bottle.

HAIR TROUBLES

"My hair is too dry!" and "My hair is too oily!" are the incessant cries of countless women. Those who have dry hair rub grease into it—which is good; and into the oily hair is rubbed a dry tonic often eighty per cent. alcohol—which is bad, very bad. Grease should be applied to each scalp, because in the former case there is not enough natural oil in the scalp, and in the latter case the oil, which should be coming from the now dried-up hair cells into the hair tubes, is going on the outside of the scalp and thus causing oily hair, and very often falling hair. Lack of circulation is generally the cause of dry hair cells and this is stimulated sometimes by an electric vibrator applied most especially to the base of the brain and on the neck where so many nerve centers are, and always by a consistent rotary massage with an oil tonic.

There is a woman in New York, a Russian, who, encouraged by the success she had with improving her own hair as a girl in Russia, is treating the heads of her patrons with a certain massage and with tonics that she has brought from her fatherland and now makes in laboratories adjoining her treatment rooms. The success of her tonic lies in her knowledge of the blending of vegetable herbs and essential oils. Steeped peppers are one of the ingredients, and only eighteen per cent. absolute alcohol is used. In conjunction with the tonic is used a hair-grower, which is applied less frequently than the tonic. The tonic costs 45 and 65 cents, and $1 a bottle, and the hair-grower, 40 and 75 cents a jar. The treatments are $1.50 each.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]



Reduce Your Flesh

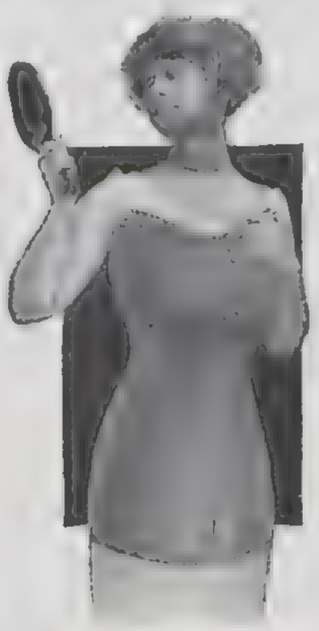
It can be quickly and easily accomplished. For every part of the body we have a specially designed article in

DR. WALTER'S FAMOUS

Rubber Garments

FOR MEN AND WOMEN

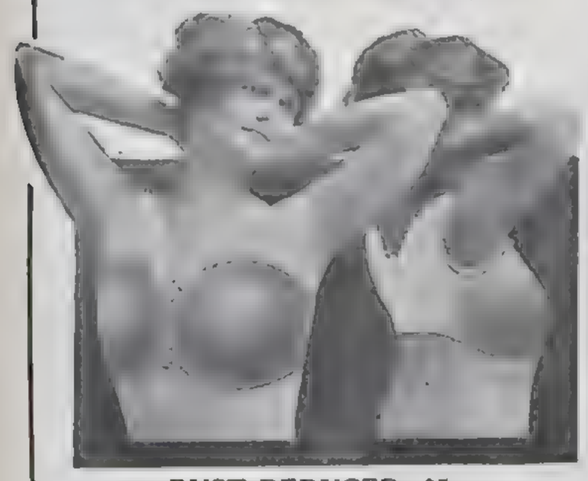
By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.



DR. WALTER'S CORSAGE
This garment can be worn comfortably under the corset reduces the bust, hips and thigh.

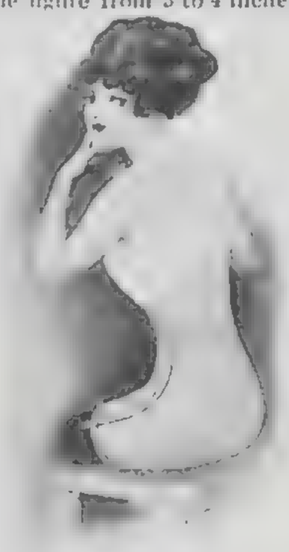
NECK AND CHIN REDUCER, $3.
Shown in the illustration above.
This specially treated rubber restores the wrinkled and saggy muscles to a firm, healthy condition. It not only removes the wrinkles, but draws out all impurities from the skin. The small articles are adjustable and fit anyone—no measurements are required.

Dr. Walter's Chin Reducer, $2



BUST REDUCER, $5
Made of Dr. Walter's famous flesh-reducing rubber with coutil back.
The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

Rubber Elastic Bust Reducer, $3
Made of dainty, white rubber webbing—delightful support with or without corsets, reducing the figure from 3 to 4 inches at once.



DR. WALTER'S SLIP-OVER, $6
Made of strong rubber elastic webbing. Worn over the corsets and reduces the thighs at the same time increasing comfort to a startling degree.
Made to your measure, price $6 up
Perfect fit guaranteed

Wrinkle Eradicator and Frown Band, $2

Face Mask, Price $5
Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.
Write at once for further particulars.

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when one is faint, dizzy, tired or "headachy" is offered by fragrant

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Put a bottle of Crown Lavender Salts in your wrist bag when you go out. A whiff or two will clear your head and your step will be buoyant when you come back. Unstopper a bottle in the sickroom, at your reception or club meeting, and the air will be purified and your friends refreshed.

For Sale Everywhere

Crown Lavender Salts is offered in many styles and may be procured at drug or department stores. Handy-size bottles, 25c; larger sizes, 50c and $1.00. Also in cut-glass bottles with salts in color to match boudoir decorations. "Imitations" only imitate. Look for the famous Crown Stoppered bottle and avoid disappointment.

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It illustrates and describes the many exquisite perfumes, soaps and toilet preparations made by The Crown Perfumery Co., of London, including the high-class, exclusive

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Lune de Miel, Perfume — *Bathadora, Bath Powder*
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There are many others

GERALDINE FARRAR says Crème Nerol is Delicious





OLIVE FREMSTAD says she cannot think of doing without Crème Nerol

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MME. TETRAZZINI says Crème Nerol is excellent

MAXINE ELLIOTT says Crème Nerol is delightful





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Exclusive shapes in White Felt Hats, Panamas, Straw Toques, Sailors and Tailored Straw Hats for Outing Wear and effective, trimmed models for dress occasions.

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NOTICE

The Original Models of the frocks illustrated were confiscated by the U. S. Government for non-payment of duty. We bought the original creations and have reproduced them in every detail.



Models Specially Priced

These exclusive Spring dance frocks are the newest and most original to be found in New York at the present time

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Price $29.50
Actual Value $65.00

220—Silk chiffon taffeta, Skirt smartly caught up on both sides and ruffled near waist, which is attractively draped with fine silk shadow lace that falls softly over the waist line. In all pastel shades. Sizes 14 to 36.

221—Most wardrobes of today would welcome such a charming dancing frock as this one in flowered taffeta. The puff of the skirt extends underneath the crushed girdle and in a narrow ruffle on the bodice. Waist of fine silver thread lace over silk net. In Pink and Alice blue. Sizes 14 to 38.

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L'île de Groix, by Henry Moret, an impressionist whose love of color does not lead him to overlook the value of substance

ART

CALENDAR OF EXHIBITIONS

New York.—Fine Arts Building. Annual exhibition of the Architectural League of New York, from February 8 until February 28.

Keppel Galleries. Etchings by Auguste Lepère, from February 5 to February 28.

Knoedler Galleries. Exhibition of the American Society of Water Color Painters, and Bronzes by Paul Troubetzkoi, from February 18 to 28. Loan exhibition of Chinese potteries from March 1 to March 21.

Kraushaar Galleries. Eight works of Alphonse Legros. To begin late in February and continue for some weeks.

The Macbeth Galleries. Paintings by contemporary American artists. February 17 to March 10.

National Arts Club. Exhibition of contemporary art, and the Annual exhibition of the Pastellists, from February 5 to March 7.

New York Public Library. Print Gallery, exhibition illustrating the making of an etching, until March 31. Stuart Gallery, fifteenth and sixteenth century engravings, for an indefinite period.

New York School of Applied Design for Women. Loan exhibition of Chinese Buddhistic paintings from the collection of Mrs. Benjamin Thaw, from February 2 to February 28.

Baltimore.—Peabody Institute. Contemporary American art, under the auspices of the Charcoal Club, from February 9 to March 8.

Philadelphia.—Pennsylvania Academy of Fine Arts. Annual exhibition, from February 8 to March 29.

Washington.—Corcoran Gallery. Annual exhibition of the Washington Water Color Club, from February 7 to February 28.

ART NOTES

NOT to be outdone by the old masters of England, the eighteenth century painters of France were on view in New York in January and February in two exhibitions of unusual interest.

The collection of twenty-six paintings and eight drawings by Fragonard, shown by Gimpel and Wildenstein at special galleries, illustrated practically every phase of the art of this delightful master, whose brushes were "dipped in sunlight." Of extremely sensitive temperament, Fragonard, throughout his life, came under many widely differing, artistic influences, and the mark of each is on his work, dominated always by the simple, sincere Chardin, his first master, the gaily unreal Boucher, and that inimitable spirit of sunshine and happiness which is Fragonard himself.

Almost more typical of Boucher than of Fragonard are the five panels, "The Reaper," "The Gardener," "The Shepherdess," "The Grape Gatherer," and "The Cage," which show all of Boucher's gaiety of color and harmony of drawing, and much of his spirit of make-believe. "La Charrette de Roses" mingles the simplicity of Chardin and the artificiality of Boucher in a combination which might be amusing were it not for the great beauty of the landscape background with its towering trees and old mill. A "Holy Family" which is both French and Dutch, is a copy of a work of Rembrandt, and "L'Heureux Ménage," an exquisite thing, full of color and diffused sunlight, is touched by the influence of the Dutch "little masters." The shadow of Ruysdael is on the "Italian Landscape," and Italian masters have influenced "Le Repos de la Saint Famille," though one sees that Fragonard followed Boucher's advice not to take the great masters too seriously.

BOUCHER AND HIS COUNTRYMEN

Among the works most representative of Fragonard himself should be mentioned "La Bonne Mère," with its wonderful background of sun-filled tree tops, "Fanfan," the delightful, little miniature of the son of Fragonard, and the two portraits, "Mademoiselle Colombe" and "Mademoiselle Duthé." These give a clear idea of the charming personality of this artist so beloved of his countrymen, though they do not fully illustrate the fairy-like quality and care-free happiness of, say,—"L'Escarpolette."

At the Ehrich Galleries from January 10 to 31 were eleven works of the eighteenth century, French portrait painters. A superb portrait of a gentleman, by Largillière; a strong, finely characterized portrait of Coyzevox, the sculptor, by Hyacinthe Rigaud; and a portrait of Isabey, by Boilly, were the important works of this exhibition. Especial mention should be made of the portrait of the Marquis d'Acqueville, by Aimée Duvi-

(*Continued on page* 120)

A Corner in the Living Room

ONE corner, at least, of the well-arranged Living Room may be consecrated to the service of "mere man."

Only at the Hampton Shops is one likely to find such characteristic examples of Georgian Mahogany as the Comfort-Compelling Chair, the Capacious Reading Table or the Tall Clock whose quaintly fashioned hands mark the tranquil flight of the hours of leisurely ease.

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FIFTH AVENUE at FORTY-SIXTH
NEW YORK

THE BLACKSTONE
CHICAGO

ART

(*Continued from page* 118)

vier, a finely spirited work by a woman whose name is almost unknown, but who, as Messrs. Ehrich contend with reason, must have painted many other works, since the quality of this portrait proves her the equal of many famous portrait-painters of her day.

THE "SPOON SCHOOL" OF ART

At the Kraushaar Galleries, through February 15, were shown eight paintings by Ignacio Zuloaga, one of the Spaniards who does much to win us to the conviction that there is more vitality in modern Spanish painting than in the painting of any other country at the present day. As the great Sorolla is the prophet of realism and glowing sunlight, so Zuloaga is the painter of artificial light and of compositions touched with the ancient mystery of Spain. There is a wonderful technique in these paintings, a broad brush-work, a fearless use of color, and a freedom of handling, which recall the legends that Goya, in many ways the inspiration of Zuloaga, mixed his paint in washtubs and applied it with brooms, spoons bound with cloth, or any other available utensil, yet was absolute master of his medium.

By far the finest of the eight works shown at the Kraushaar Galleries was the portrait of the bull-fighter, surnamed "El Corcito (the Deer)" for his marvelous swiftness of movement. On a hilltop, which overlooks a village where the crowds gather about the ring of the bull-fight, El Corcito is silhouetted against a nervously painted sky, full of swift, wild motion. By a telling exaggeration in painting the legs, Zuloaga has represented the bull-fighter, not standing in the relaxed attitude of inaction, but poised for instant motion. The swing of the body, the alert head, dilated nostril, and the sensitively modeled hand against the hip, all emphasize this impression of readiness to move with lightning rapidity.

This canvas, as well as the tragic landscape at the left of it, show the influence of that master of strange color and restless light, El Greco. The canvases in this exhibition appear to have been prepared with black, and one wonders what may be the result of this technique.

At the Durand-Ruel Galleries from January 17 to 31, thirty-four paintings by Henry Moret were on view. A true member of the French school of impressionism, Moret is closely related to Monet, yet has an individuality too strong to be a mere disciple of any artist. Though his works are full of light and color, he never loses the sense of substance, and he shows especial fondness for playing with the mysterious contrast of the solid, everlasting rocks and the eternally changing sea.

Among the most important of the "one-man" exhibitions of modern art, in January, must be counted that of the paintings of the Panama Canal by Jonas Lie, which was held at the Knoedler Galleries from December 29 to January 10. These paintings are the work of a man who looks with keen eyes on the world as it is, and strives to lay its intrinsic beauty before us. More than that, they are the work of an artist expressing in the terms of his art the genius of his own country and time, and therein lies the vitality of art. The bold, firm technique, the sure touch and direct brush-work, accord well with the subject. That the American sense of humor is not lacking, is to be seen in the aptness of title of "The Heavenly Host," in which the buckets of the dredging machines, in rhythmic array, swing between the excavations and a heaven in which the lines of the steel cranes are dimly discernible.

PRETTINESS, "BÊTE NOIR" OF ART

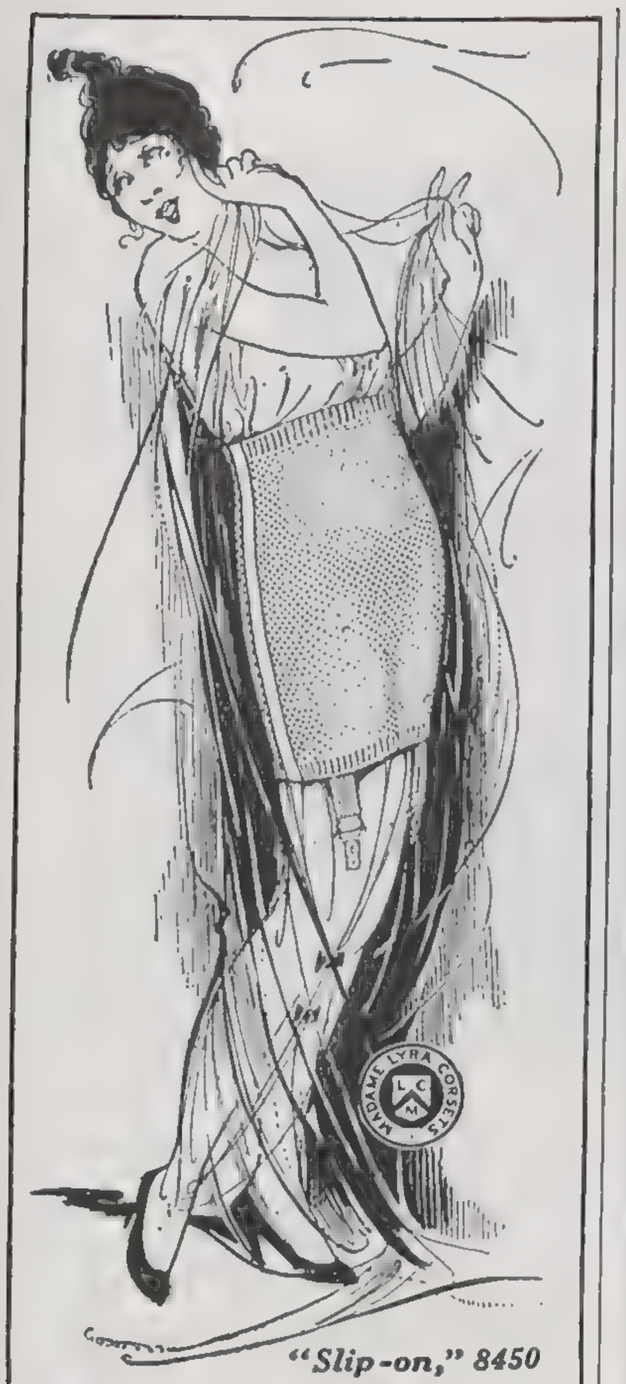
Paintings by Hugo Ballin were on view at the Montross Gallery from January 2 to 16. While decorative and rich in color, suggesting stained glass in the deep blues and greens, these works are marred by a fatal tendency to prettiness in the heads, and a superficiality and lack of sensitiveness in the painting of the nude. They suggest the illustrator rather than the painter, and inspire a feeling of regret, for, as an illustrator, Mr. Ballin did work of rare charm.

Twenty-seven paintings by George Bellows, mainly coast scenes, shown at the Montross Gallery from January 17 to 31, aroused considerable difference of opinion. Those to whom untoned color and heavy impasto spell strength, hailed Mr. Bellows as a second Winslow Homer, depicting with rare vigor the rugged New England coast and its people. Other critics, however, were less successful in finding in these works the qualities which make Winslow Homer the greatest painter of our northern coast, and feel that breadth of handling and abundance of paint fail to atone for a lack of artistic vision and the absence of such essential elements of pictorial art as drawing and perspective.

(*Continued on page* 142)



Zuloaga portrays the bull-fighter, "El Corcito," not in repose, but in the poise of imminent action



"Slip-on," 8450

New models differ greatly

¶The new fashions demand new figure lines, and these new lines can be obtained only by the latest in corsetry, designed adroitly to accomplish certain results. The modish bust is very low, the back straight, the hip long and the waist free. And more than all, the figure must be supple and not unduly confined. ¶Madame Lyra Corsets reflect fashion's dictates in every detail, molding the figure perfectly, to afford the proper foundation for the season's styles. ¶The spring models of Madame Lyra Corsets represent innumerable novelties in elastic and tricot corsets, demi-corsets, hip confiners, etc. One popular slip-on is illustrated. There are Madame Lyra models designed for all types of figures. There is a model for "your particular figure". Ask to see it at your dealer's. Prices range **$3.50** *to* **$25.00**

The name, *Madame Lyra,* is on every corset.

Mme Lyra
CORSETS

¶ **Model 8450,** Elastic Hip Confiner or "Slip-on," as shown. Designed for average figures, this garment extends just far enough above the waist line to hold it in position. The lower part is quite long There are no bones, nor is there any opening. This confiner is wonderfully comfortable, yet holds the figure well. It is ideal in its snug, clinging effect, producing the free, flexible lines of the natural figure. Heavy elastic tricot, white, 19-33, $13.50

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Luxor Cold Cream has been perfected for really "nice" women, who dislike "cosmetics" and demand sensible, hygienic care of the skin to keep it healthy, and permanently improve the complexion.

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It does the cleansing work of soap, water and flesh brush without strain or irritation to the skin, and leaves no greasy residue.

Luxor Cold Cream is guaranteed to contain no animal products and will not promote the growth of hair; will not turn rancid; will keep indefinitely.

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M U S I C



Miss Margarete Ober as Octavian, in Strauss's lyric comedy "Der Rosenkavalier," which created a furor in Germany

Calendar

FEBRUARY 25 TO MARCH 9
Metropolitan Opera House, opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoons.

FEBRUARY 25 TO 28 INCLUSIVE, AND MARCH 2
Century Opera House, 8 p.m., "Pagliacci" and "Secret of Suzanne"; February 25 and 28, 2 p.m., "Pagliacci" and "Secret of Suzanne."

WEDNESDAY, FEBRUARY 25
Aeolian Hall, 8:15 p.m., Symphony Society, Beethoven concert No. 3; soloist, Oscar Seagle, baritone.

THURSDAY, FEBRUARY 26
Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society, assisted by the chorus of the St. Cecilia Club; Victor Harris, conductor.

FRIDAY, FEBRUARY 27
Carnegie Hall, 2:30 p.m., symphony concert, Philharmonic Society, assisted by the chorus of the St. Cecilia Club; Victor Harris, conductor—same program as on preceding evening.
Aeolian Hall, 8:15 p.m., Symphony Society, Beethoven concert No. 4, assisted by the Kneisel Quartet; program of chamber music.

SATURDAY, FEBRUARY 28
Carnegie Hall, 2:30 p.m., symphony concert for young people; Wagnerian program.

SUNDAY, MARCH 1
Carnegie Hall, 3 p.m., symphony concert, Philharmonic Society; soloist, Ottilia Metzger, the Hamburg Opera House.
Carnegie Lyceum, 3 p.m., chamber music concert, Max Jacobs Trio.
Aeolian Hall, 3 p.m., symphony concert. Symphony Society; soloist, Frieda Hempel, lyric soprano, distinguished member of the Metropolitan Opera Company.
Century Opera House, 8:15 p.m., operatic concert.
Metropolitan Opera House, 8:15 p.m., operatic concert.

MONDAY, MARCH 2
Carnegie Hall, 8:15 p.m., symphony concert, Minneapolis Symphony Orchestra; conductor, Emil Oberhoffer.

MARCH 3 TO 7 INCLUSIVE, AND MARCH 9
Century Opera House, 8 p.m., D'Allert's "Tiefland" ("Martha of the Lowlands"), first performance in English; March 4 and 7, 2 p.m., "Tiefland."

TUESDAY, MARCH 3
Aeolian Hall, 8:15 p.m., chamber music concert No. 5; Kneisel Quartet.

WEDNESDAY, MARCH 4
Aeolian Hall, 8:15 p.m., Symphony Society, Beethoven concert No. 4; soloist, Josef Hofmann, pianist.

THURSDAY, MARCH 5
Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society; soloist, Ottilia Metzger, contralto.

FRIDAY, MARCH 6
Carnegie Hall, 2:30 p.m., symphony concert, Philharmonic Society; soloist, Ottilia Metzger, contralto—same program as on previous evening.

SATURDAY, MARCH 7
Carnegie Hall, 8:15 p.m., Symphony Society and chorus of Oratorio Society, Beethoven concert No. 5; excerpts from "Fidelio" and Ninth Symphony; quartet of soloists, including Reed Miller, tenor; Christine Miller, contralto, and Arthur Middleton, bass.

SUNDAY, MARCH 8
Carnegie Hall, 3 p.m., symphony concert, Philharmonic Society; soloist, Leo Schulz, cellist.
Century Opera House, 8:15 p.m., operatic concert.
Metropolitan Opera House, 8:30 p.m., operatic concert.

MONDAY, MARCH 9
Aeolian Hall, 8:15 p.m., chamber music concert No. 3, Flonzaley Quartet.

MARCH 10 TO 14 INCLUSIVE, AND MARCH 16
Century Opera House, 8 p.m., "Aïda"; March 11 and 14, 2 p.m., "Aïda."

TUESDAY, MARCH 10
Carnegie Hall, 8:30 p.m., choral concert, Musical Art Society.

FRIDAY, MARCH 13
Carnegie Hall, 2:30 p.m., symphony concert, Philharmonic Society.

SATURDAY, MARCH 14
Carnegie Hall, 2:30 p.m., Young People's Symphony Concert; special program illustrating history of the dance from the seventeenth century to the present.

SUNDAY, MARCH 15
Carnegie Hall, 3 p.m., violin recital, Mischa Elman, violinist.
Princess Theatre, 3 p.m., piano recital, David Sapirstein, American pianist of remarkable attainments.

NOTE
The weekly repertories and casts of the Metropolitan Opera Company are published first in the morning newspapers of the preceding Wednesdays.

MUSIC NOTES

THE Metropolitan Opera Company is setting a new pace in the presentation of novelties. To be sure, Giordano's "Madame Sans Gêne," promised a long time ago, seems to have been lost sight of, and it would be impossible to tell when the procrastinating M. Debussy will

(*Continued on page* 124)

Waxed Floors are the Foundations of Home Beauty

Beautify your floor. Reflect your furniture very, very softly in it. See it richen. Notice how your room seems somehow to grow larger through *lustre*.

Do it by using Old English, the floor wax that brings gentle radiance, lustrous beauty, to your floor—the foundation of beauty in your home. For Old English is made principally from imported waxes—one hard, the other soft—and is economical because it contains *all it can hold* of the hard and costly kind of wax which makes it *spread* farther and *last* longer.

It costs no more than other floor waxes, is less than half cost of varnish and shellac, and by many is considered more artistic than any other finish.

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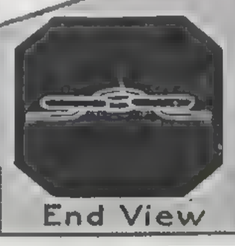
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The corset on the left—a rubber slip-on—of light weight, costs $10 up.

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MUSIC

(*Continued from page* 122)

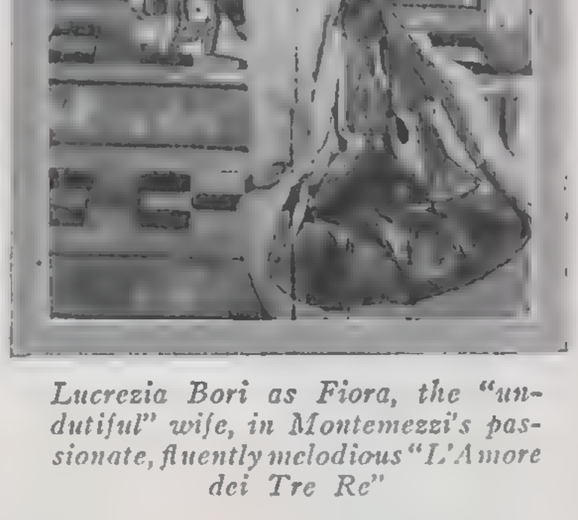
complete his settings of the two of Poe's prose tales for which Giulio Gatti-Casazza has procured the rights of first production. However, Gatti-Casazza has been drawing into his nets whatever works of recent origin, written either here or in Europe, he considered worthy of the institution which he represents, and acceptable to the subscribers, whose tastes he must consider. With Richard Strauss's "Der Rosenkavalier," Italo Montemezzi's "L'Amore dei Tre Re," Victor Herbert's "Madeleine," Gustave Charpentier's "Julien," Ermanno Wolf-Ferrari's "L'Amore Medico," and the two operas introduced by the visiting Philadelphia-Chicago Grand Opera Company —Massenet's "Don Quichotte," and Fevrier's "Monna Vanna" — New York will have made the acquaintance of seven new contributions to the literature of lyric drama before the present season shall have come to an end.

PRODUCING LYRIC NOVELTIES

The production of a novelty by an establishment run on the plan of the Metropolitan Opera House is no small undertaking. In the Scala Theatre of Milan, one opera may be sung twenty times in a season; in the Metropolitan Opera House, on the contrary, more than seven performances of one opera in one season are unusual, for the rule of presenting no work twice to the same subscribers is rarely infringed. Under the circumstances, it is no wonder that the impresarios in New York steered clear of novelties until they felt the pressure of public demand.

Oscar Hammerstein, praised so often for his enterprise, would never have become a champion of Massenet, had not the contracts of his rivals excluded him from the use of Puccini's scores, nor is it likely that Giulio Gatti-Casazza would be running the risk of giving five new productions, unless he were spurred on by influences not easy to resist.

Surely, however, bearing in mind what a furor the opera created in Germany, it can not be asserted that Gatti-Casazza showed poor judgment in bringing "Der Rosenkavalier" to New York, yet, how was the work received, and how long will it remain in the repertory of the Metropolitan Opera House, after it has run its course through the season's subscription cycle?



Lucrezia Bori as Fiora, the "undutiful" wife, in Montemezzi's passionate, fluently melodious "L'Amore dei Tre Re"

Another failure—a far more conspicuous one—has to be recorded in the case of "Madeleine." This, perhaps, could have been foreseen because of past experiences with American opera, which, after all, is still in its infancy. The public, however, had looked forward to something more impressive from the clever pen of Victor Herbert than a splotchy concoction of fatuous orchestral daubs.

Though the performance of "Madeleine" occupies only one hour, the pace of Herbert's music is too slow for the plot. Instead of moving quickly, the dialogue is constantly interrupted by sterile pauses. The reason is not difficult to discover; Victor Herbert set a problem for himself which his previous training had not fitted him to solve. It is one thing to compose a series of "numbers" that can be set into the frame of a comic opera, and quite another to discard all conventional melodic formulæ, such as Herbert can summon so glibly to his aid, and yet construct a close-fitting, fluent, and sustained musical accompaniment for a swift action.

Happily, the Metropolitan Opera Company can boast already of at least one genuine success. In fact, the triumph of Montemezzi's "L'Amore dei Tre Re" was sweeping enough to compensate for other disappointments.



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In the unfortunate "Der Rosenkavalier," Mme. Frieda Hempel impersonates the Princess

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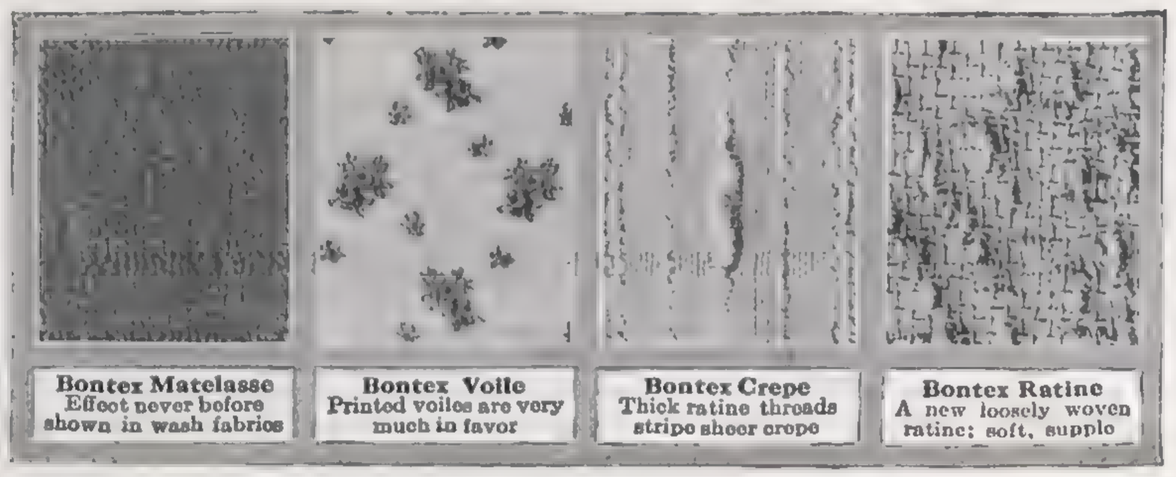
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(12)

The ROYAL HUNT *in a* REPUBLIC

(*Continued from page* 49)

guests usually in the English hunting "pink." There is frequently a contingent of officers from a neighboring garrison, whose gay uniforms add to the brilliant color scheme, and all are beautifully blended in the brown and gold and silver mist which hangs over the autumn woods.

THE PICTURESQUE GARB

It is a brilliant sight when, on the morning set for the hunt, the gay crowd gathers on horseback, in motor cars, high dog-carts, and even easy-going victorias. The meet is at a *carrefour* in the forest, one of the frequent cleared openings at the juncture of a number of roads or paths, the traditional rendezvous from times long back and hallowed by the memories of many former hunts.

The Dowager Duchess herself is mounted on a classic hunter of the *chasse à courre,* a bit bony of outline, but pure blooded. Her costume, that of the *rallie* Bonnelles, is all in the blue and silver of the House of Orleans; even the tricorne which completes it has silver facings, and buttons bearing a *botte de limier* and an embossed "O," the magic, historic initial of the Orleans Hunt.

The *piqueurs,* in their picturesque garb, visored caps, and high boots, with the graceful hunting-horn slung around their necks, are on horseback; the grooms, in much the same dress, are on foot, busy with the care of the eager dogs, which are straining on their leashes and quivering with excitement.

THE HORNS SOUND "AWAY"

The chief *piqueur* is sent out the day before the hunt, and guided by the oldest and wisest of the hounds, locates a stag in his lair. By broken twigs and footprints he discovers practically the whole life history of the beast. The guests are even told the spread of the ten-branched antlers, for a chief *piqueur* has the wood lore of the red Indian. Upon his shoulders rest the practical details of the hunt, and he is conferring with the Duchess until she gives the signal and the horns sound "Away!"

The dogs, still on leash, are led toward the stag's lair, keeping well to the windward, for the stag's scent is keen. One by one they are slipped from the leash. Like white and gold streaks, they are off, sniffing through the woods. Soon the silver-voiced horns announce, "The stag's away!" and those foremost in the party see the flash of brown antlers between the tree trunks followed by the gay group of daring riders.

Since the French state forests are kept free from underbrush, a rapid pursuit is possible Less courageous riders dart down forest paths, cutting across from road to road. Often the automobilists, who are reckless and skilful enough, make some amazing cuts across the golden-threaded bracken which carpets the deep forest.

It is all guesswork to the uninitiated, but to the huntsman, the sweet, plaintive notes of the horns are an unerring guide to the direction the stag has taken. At certain clearings in the forest, a relay of hounds is stationed in charge of a groom, ready to pick up the trail and relieve the first pack if the hunt prove long and difficult. It takes judgment and knowledge of the touring instincts of the stag, and a good map of the forest in one's head, to place these relays at advantageous points.

The hunt is a game of wits between the chaser and the chased, and wily indeed are the stags. They are often known to make a *changement,* that is, to throw the hounds on the trail of another deer, to the great disgust of the pack—which consider that the quarry has fooled them in an unsportsmanlike manner.

THE BEGINNING OF THE END

The sun drops, but no one has thought of luncheon or of time. The song of the horns is lost and then again picked up. The faint, silver notes are sustained by the magnificent bass of the hounds. It is very easy now to understand what is meant by vocalization, and the need of it as an attribute of a pack. It is a sound that stirs the blood. It drifts nearer, clearer, stronger; it is a grand chorus of mingled notes that comes rushing onward, and suddenly through the bracken there flies a blur of many mingled colors as the pack follows close in the wake of the gallant stag, which, foam-flecked and panting, is still making a noble fight.

His antlers catch on a low limb, he is thrown back for a moment, then leaps forward with one last supreme bound into the open, but that little setback has marked his doom. With a bound, the panting pack are at his throat; they drag the great beast to his knees, and fighting to the last, his sharp antlers deal many wounds among them.

The *piqueurs* beat the dogs away with their hunting-crops, and foremost among them may be a woman wielding her own crop with no uncertain hand. The chief *piqueur* forces his way into their midst, and with a swift and sure blow buries his hunting-knife in the throat of the half-spent stag.

The *piqueur* now severs a fore paw and presents it to the Master of the Hunt, who, in turn, offers it with a complimentary phrase to the most distinguished guest of the day. Every one gathers around, measures the spread of the antlers, exchanges experiences, and the forest hums with gossip and congratulations on "one of the hardest runs of the season." Near by, the fagged dogs are made to eye their conquered prey from a respectful distance, while the horns blare forth the cry of victory, the blood-stirring *hallali.*

THE LAST RITES

The short winter twilight has closed in when the château is reached, and the hunters gather on the steps and terrace of the monumental entrance for the crowning act of the drama of the Vendean forest—the *"curée chaude aux flambeaux,"* the distribution to the pack of the warm flesh of their victim. The whole neighborhood is there—friends, neighbors, peasants, and retainers—all possessed of a personal pride and joy in the successful outcome of the day's sport.

A small army of lackeys lines up on either side of the hostess, all carrying flaming torches which light up the old gray walls of the château and the brilliant costumes of the company. The hounds, aroused to wildness and weary no longer, strain at their leashes, well knowing that the hour of their triumph is at hand. Before them lie the remains of the vanquished monarch of the forest, covered only by the skin, which has been stripped from the carcass.

The hostess gives the signal. The *piqueur* seizes the stag's head and holds it aloft. The hounds, unleashed, spring forward, while the last triumphant fanfare of the silver-throated horns marks the fall of the curtain on what might be called "The Tragedy of the King of the Forest."

Truly a sport worthy of kings, and the product of a sterner age than ours. It may be that only those whose traditions hark back to the ruthless spirit of feudal days can enjoy as should be enjoyed this royal *"chasse à courre, à cor et à cri."*

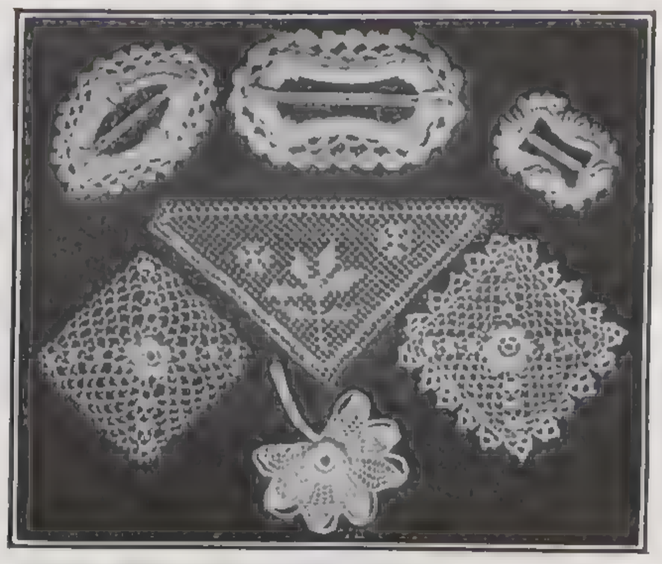


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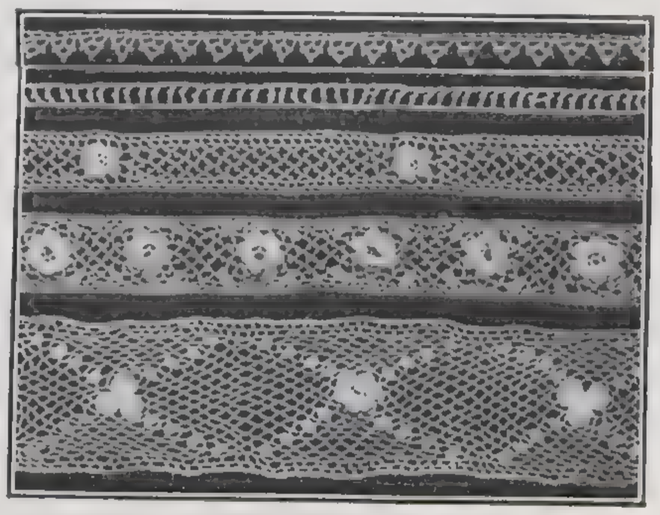
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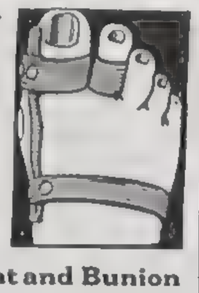
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MOTOR NOTES

A Labor-Saving Device in the "One-Man" Top for the Touring Car, and Improved Improvements in Curtains, Headlights, and Locks

THOSE motorists who envy their more fortunate neighbors who are able to enjoy the comforts and luxury of a modern limousine, while they themselves must be content with the touring car for a year-round vehicle, may now lessen their envy and add to the warmth and coziness of their automobiles by a simple device that is at present frequently used as a winter and early spring convenience. This is nothing more than an extra curtain suspended from the folding top and attached at its lower edge to the back of the front seat. When the side and rear curtains are in place, the rear seat is thus well protected. A large piece of celluloid may be set in this extra curtain so that it will serve the purpose of a rear windshield. This attachment is made so flexible that it may be rolled up and stowed at the rear with the top. When the ordinary touring car is thus converted into a limousine, the side curtains should be so rearranged that they will swing on the doors in such a way that they will not interfere with easy entrance to and exit from the tonneau.

THE REFRIGERATOR BASKET

To the many attractive luncheon baskets that are now designed especially for the equipment of touring parties, has been added the refrigerator basket. This is constructed with an ice compartment of nickel-plated zinc, with sections on either side in which food and liquids are intended to be carried. These compartments are so well insulated that the ice does not readily melt, and therefore the contents of the basket may be kept cold throughout the greater part of the day. These baskets are made in sizes varying from 13 inches to 25 inches in length, and sell at prices ranging from $4.50 to $16.

THE "ONE-MAN," OPEN CAR TOP

Only those who have been in an open car, far from shelter, when a summer shower has suddenly descended, can realize the time and energy required before the top can be raised and the various curtains attached. By the time the bows are unstrapped, the front carried forward by two persons—one on each side—the bows set in place in the brackets, and the side curtains singled out and buttoned in place, the greater part of the storm will probably have passed. However, it is almost as difficult to remove the curtains and the top, and consequently, in order not to lose more time, the remainder of the journey will probably be made in the bright sunshine with the car completely enclosed. All of this difficulty has now been overcome by the perfection of the "one-man" top, which rather belies its name in that it is so simple and easy to operate that even the frailest woman can easily extend it or close it at a moment's notice. In this new device, the forward set of bows are lacking, so that the heavy framework and canvas do not need to be carried bodily forward to the front supports. It is so arranged that it is automatically counterbalanced, and the entire top can be extended or collapsed from the rear seat of the car by the use of but one hand. The side curtains, instead of being kept under the seats, or in some other inaccessible place, are attached to the top and are rolled up with it. Each is permanently attached, either at the top or one end, and can be slid along a cable, or buttoned to the top and sides, when it is desired to enclose the car completely.

Although these "one-man" tops are by no means new this year to the automobile field, 1914 will see such a large increase in their use, both as attachments to old cars and as a regular equipment on new ones, that they may be considered as one of the features of the coming season.

INSTEAD OF THE BLINDING HEADLIGHT

A light that will illuminate the roadway for hundreds of feet in front of the car, and yet one that will be practically invisible to a person standing directly in its path, would seem to be rather difficult to devise, and yet such a lamp has been recently perfected. So blinding are the rays of the ordinary gas or electric headlights that many cities have enacted ordinances prohibiting their use within the corporation limits—and yet such lamps are almost a necessity for safe driving over dimly lighted streets. This new lamp, however, by means of a series of reflectors and lenses arranged in a cylindrical base, is able to concentrate its rays on a direct level ahead. The rays are in the form of a beam of light with such a well-directed and clearly defined edge that the face of a person standing three or four hundred feet away will be in darkness while the remainder of his body will be strongly illuminated. The lens of the light itself is scarcely larger than that of the ordinary bicycle lamp, and a light of such low power is employed that its unmagnified rays are used to serve the purpose of the side lamp that is required in many cities.

A SPEED REGULATOR

There have been all manner of locks devised to prevent the use of a car without the owner's consent, but nearly all of these serve to prevent the operation of either the motor or the gears. One of the newest devices of this kind consists of a separate regulator attached to a speedometer dial. This regulator is controlled by a lock, can be set to any point desired, and will hold the speed of the car within that limit. When the dial is locked at zero, the car can not be moved, and the device thus comprises a lock as well as a speed regulator. By means of this regulator, the owner of the car may make certain that it will not be driven beyond a certain speed on its way to and from the garage, or, in fact, whenever it is used by another person. "Joy riding" is thus prevented, and the owner retains complete control of his vehicle. This instrument is especially useful for those nervous persons who experience difficulty in holding their chauffeurs to a comfortable speed.





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THE OTHER SIDE *of* FIFTY

(*Continued from page 62*)

To it are attached four pairs of hose supporters.

As for undergarments, the lacy frivolity of the present-day models no woman, however Spartan in ideals, is able to resist, and the new combinations offer their own dainty appeal. They are grateful inventions to the woman who, like unhappy Hamlet, bewails the possession of "too, too solid flesh."

BRASSIÈRES AND COMBINATIONS

The brassière is a highly developed corset cover in these days, made to fit perfectly either the slim or the stout figure of the middle-aged woman, and is welcomed as a relief from the clumsily shaped under-blouse of other days. An effective reducing brassière for the stout figure is the new form which is short enough to clasp the waist, yet which gives comfortable support.

The model illustrated at the top of this page, of real Irish and Cluny lace, is molded to the figure and is most comfortable. Elastic bands under the arms are concealed by the lace and permit any necessary adjustment. It is an attractive model to wear with any sheer blouse. As a finish for the corset to which it is an important addition, the brassière is made in many shapes and forms and of a multitude of fabrics, but it is always close fitting and generally lightly boned.

Where the bust is very much developed, a brassière of white elastic webbing is invaluable. Such a one is made somewhat on the order of the one sketched on the left figure of the two in the upper, left-hand corner of page 62. It closes in the front, and is held firmly and closely by two straps of satin-covered elastic, which cross like suspenders over each shoulder. It is priced at $7.95. Another style of brassière that is less confining, is made of silk tricot, with shoulder straps of satin-covered elastic. It closes with snap fasteners in the back in surplice fashion. Price, $4.50.

Combinations made of batiste grow, if possible, more sheer and dainty. The upper one photographed on this page is both embroidered and made entirely by hand, and adjusted with its ribbons, lies close to the figure, with very little unnecessary fulness.

The more elaborate princess combination shown in the left-hand photograph at the bottom of the page is evidence of the present skilful use of lace on underwear. Lace is favored because no garment is permitted to add a thread-breadth to the figure.

Petticoats, though they have not been banished utterly, have fallen into line with the demand for daintiness, and are of rose-leaf weight. The one shown in the lowest right-hand illustration on this page is of white crêpe de Chine, and is ideal for evening wear. Its foot ruffles are of cream lace, and machine-devised tubing holds the lower fulness in shape, and does away with the rough line of cording. It is a charming model to wear with tea-gowns as well with more formal dresses, and adds nothing to the ampleness of the mature figure.



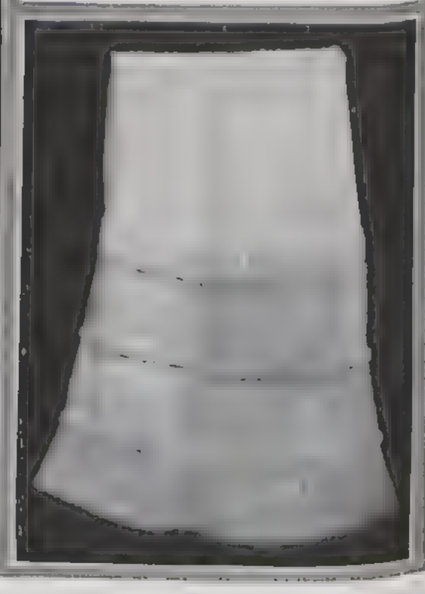
Irish, Cluny, and filet lace form a brassière which hidden elastic bands mold to the figure; $37.50



Combination of batiste, edged with lace, with shaping ribbon run through eyelets; $7.50



Within the wheels of Valenciennes lace which edge this princess combination are tiny designs of delicate embroidery; $14.75



Silk petticoat trimmed with tubing and cream lace foot ruffles; $12.50



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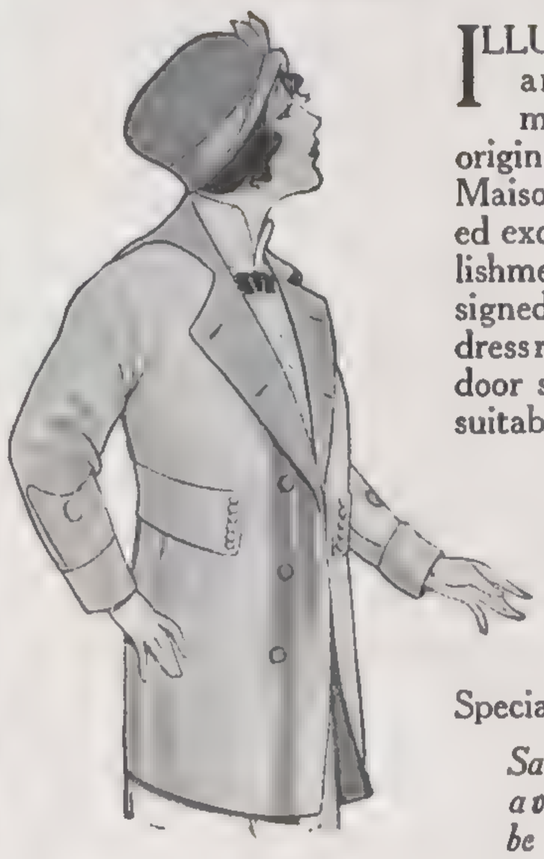


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SEEN *on the* STAGE

(*Continued from page* 64)

Miss Turnbull's play is so unfalteringly true to life that it offers no immediate solution of this unbearable dilemma. The final curtain falls upon a suggestion—which is by no means reassuring—of the merest possibility of future compromise. To the critic, this incomplete conclusion indicates a laudatory non-partisanship on the part of the author, but such an ending must certainly seem unsatisfactory to both of the two parties into which the audience has been divided by the problem of the play. All the auditors—whatever their belief—must be sent away unsatisfied; and this is the final proof that a theme of this type is "unmarketable."



In "The Whirl of the World," Mme. Kyasht, the exquisite dancer who was for five years at the Imperial Theatre, London, is now dancing at the Winter Garden

"MARIA ROSA"

IN his essay on "The Historical Novel," Professor Brander Matthews has pertinently stated: "The fact is that no man can step off his own shadow. . . . Not only is it impossible for a man to get away from his own country, but it is equally impossible for him to get away from his own nationality." This statement is no less true of actors than of authors; and, regarded with this double application, it explains the fact that foreign dramas can never seem completely satisfying on our stage.

"Maria Rosa" was written in the Catalan dialect by Angel Guimera, the author of "Marta of the Lowlands," and paraphrased in pure Castilian by Don José Echegaray, the greatest of modern Spanish dramatists; and it is now presented in New York in an English version by Wallace Gillpatrick and Guido Marburg. It is easily imaginable that this play must have been impressive as Guimera originally wrote it, but the text has lost a good deal of its flavor in its successive exportations.

"Maria Rosa" is a peasant play, depicting the crude passions of a primitive people, and it ought to be acted either as the Irish Players present "The Playboy of the Western World" or as the Sicilian Players present "Cavalleria Rusticana." The lines should be read in dialect, and the business should be acted out with an artless and a savage simplicity. But in New York, the piece is played in several different keys at once, and the result is "jangling, out of tune, and harsh." A fascinating performance is given by M. Lou-Tellegen as the villain-hero; but this performance, admirable in itself, is not at all in keeping with the dramatist's intention. M. Tellegen will be remembered by American playgoers as Mme. Sarah Bernhardt's leading man in her recent transcontinental tour. He is a careful and proficient artist, thoroughly trained in the traditions of pseudo-classic French melodrama—an admirable exponent of Ruy Blas, or Don César de Bazan. In "Maria Rosa" he is playing for the first time in English. His English, though foreign in intonation, is lucidly enunciated, but he acts in English precisely as if he were acting in French. That is to say, he never succeeds in stepping off his own shadow; and, to appreciate his performance fully, it is necessary—so to speak—to translate his efforts into French.

Opposite him is playing Miss Dorothy Donnelly, whose performance is strenuously American, and even more foreign to the sense of Catalonia than that of M. Tellegen. The remaining parts are divided between American and British actors, who play them either as provincial Englishmen or as New England farmers. As a result of this conglomeration, the performance, as a whole, is totally lacking in atmosphere, and a mighty effort of imagination is required to appreciate the play.

It must be a good play, however, for even in this ineffective exhibition it reveals a primitive power. The characters are all illiterate laborers, engaged in building a government road through the mountains of Catalonia. The pay of the laborers has been delayed, and, in a consequent riot, a foreman has been killed. On circumstantial evidence, the husband of Maria Rosa has been convicted of the murder and sent away to Ceuta; and there he subsequently dies. Maria Rosa, believing stanchly in his innocence, remains faithful to his memory, and she becomes terrified, several months later, when she realizes that she is falling in love with the best friend of her husband, a masterful and fascinating man named Ramon. She deems it her religious duty to remain the widow of her martyred husband, but ultimately, Ramon, by a continuous besiegement of her senses, persuades her, against her conscience, to marry him. At their wedding supper, Ramon drinks too deeply and becomes intoxicated, and, in a subsequent scene, which is a little too Latin in its sensual intensity to seem comfortable for an Anglo-Saxon audience, he becomes so excited that he loses his head, and proudly boasts that it was he who had killed the foreman and contrived to have his friend sent away to death so that he himself might marry Maria Rosa. Thereupon Maria Rosa seizes a carving-knife and stabs him dead.

"THE YELLOW TICKET"

"THE YELLOW TICKET" ought to have been written by that same Victorien Sardou who wrote "Fédora." Instead, it was written by Mr. Michael Morton, a journeyman-playwright not especially notable for ingenuity. The

(*Continued on page* 134)

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SEEN *on the* STAGE

(*Continued from page* 132)

scene is set in that imaginary Russia where anything may happen, provided only that a hard fate is imposed upon the virtuous poor.

The heroine is a young Jewess. In this imaginary Russia, no Jews are permitted to travel beyond the Pale of Settlement except under special conditions. When her father is dying in St. Petersburg, she desires eagerly to go to him, and, as a passport, she accepts the Yellow Ticket—the license of a public prostitute, which permits the bearer to move freely throughout the Czar's domains. After the death of her father, she is hounded by the police, who demand that she shall live up to the profession whose cloak she has assumed, or else forfeit the license which absolves her from the political iniquity of her race. The discovery that she is the bearer of a yellow ticket leads to her dismissal from the position of tutor in an English family that has accepted her in Petersburg, and assailed still more emphatically by the police, she flees in desperation to the house of Baron Andre, the head of the Okrana (or Secret Police), who, as a friend of the English family, has promised to look after her in time of need. Incarcerated in the house of this traitor, the heroine reenacts the famous scene between La Tosca and Scarpia. Having murdered the Baron, the young Jewess is arrested by the police. She is about to be abstracted to Siberia by one of those officials who seem always so redoubtable in melodramas of this type, when a cheerful young American newspaper correspondent turns up in the police office, and threatens to inform the entire world of the manner of the Baron's death unless the prisoner is immediately released. The American ambassador also contributes certain threats over the telephone, and, as a result of all this urging, the mistreated Jewess is set free, to marry the newspaper correspondent and live happily for ever after.

This play of plot can not be taken very seriously. It is not even cleverly constructed, for the first act is by far the most interesting of the three, and the action fades out sadly toward the end. The lines are written with that elaborate imitation of literature which grates upon the ear. But the piece seems likely to succeed, because of the sterling acting of Miss Florence Reed and the popularity of many other players who have been assembled in the cast.

"CHANGE"

THERE is more joy in heaven over one dramatist who tells the truth than over ninety and nine who write melodramas that crowd the house; and, in the penmanship of the recording angel, the name of J. O. Francis will be written larger than the name of Michael Morton.

J. O. Francis is the author of "Change," a play which will not make nearly so much money as "The Yellow Ticket." Instead, it will demonstrate to a smaller and more appreciative audience the fact that the author understands and loves his fellow men. To this first effort of a writer hitherto unknown was awarded a prize that had been offered by Lord Howard de Walden for the best Welsh play by a Welsh author; and the piece was produced by the Stage Society at the Haymarket Theatre in London.

Mr. Francis has allied himself with that new school of realistic writers which has given our English-speaking stage, in recent years, its most significant works. Like all the rest of them, he has discarded the tradition of the "well-made play." To him, the contemplation of life is more interesting than the fabrication of a plot. He cares more for character than for incident. He considers it the most important function of the creative artist to call living people into being, to allow them to express their feelings and their thoughts in action and in speech, to report them without prejudice, and thereby to awaken in the audience the deep response of recognition.

In "Change," the author takes us into the cottage of an elderly collier in southern Wales, and grants us the privilege of becoming acquainted with this man, with his family, and with their friends. This is, indeed, a privilege, for all of them are estimable people, worthy of being known and listened to. So much can not be said of the puppets whose wires are dexterously pulled in the popular melodramas of the day. There is a scene at the outset of the second act in which four men sit quietly about the stage and exchange their views on many topics that seem important to them. There is no action in this scene, and yet the passage is intensely interesting because of the emphatic contrast between their different ways of thinking and of feeling. We recognize them as real people, and real people are nearly as rare in life itself as in the drama. Therefore we listen to them eagerly, and we should remain content to listen to them if their talk should be continued for two hours.

Many themes are discussed during the course of this four-act play, but the main theme—which is indicated in the title—is that the general thought of the world is advancing with such unprecedented rapidity at the present time that it has now become more difficult than ever before for the older and the younger generations to understand each other. Men who were born before Darwin can not understand men who have been brought up by Huxley, and this inevitable discord becomes tragic when it transpires between parents and children. The elderly collier in "Change" has toiled hard all his life to give an education to his sons; and, as a consequence of this education, they are doomed to secede from those religious and political and social beliefs which he has always regarded as settled and indisputable. This unavoidable discord between youth and age results in a tragic disruption of the family.

Each of the people in this play is right, according to his lights; and each is willing to "go down scornful before many spears" for the sake of the particular idea that has become his guiding star. Amid that triviality of pleasure-seeking which most of us are willing to accept as a substitute for life, it is seldom that we are halted at the pistol-point of such sincerity as this. We are made to realize with a pang that these simple workmen of south Wales are greater men than we, because they are willing to break each other's hearts for the sake of an idea—to fight their sons and fathers to the death in the holy cause of what they deem to be the truth.

The author has set little store upon his plot, and it would, therefore, be impertinent to summarize the story of his play. The only proper way to record the content of this piece would be to write out a biography of each of the contrasted characters; for all that is said and done in the four acts of "Change" seems to spring spontaneously from the clash of character on character. This is only another way of saying that the piece impresses us as a record of life, and does not seem a fabrication of the theatre.

"THE DEAR FOOL"

THE fact that we are living in a revolutionary period of the dramatic art is emphasized to our minds when a new-fashioned play like "Change," and an

(*Continued on page* 136)





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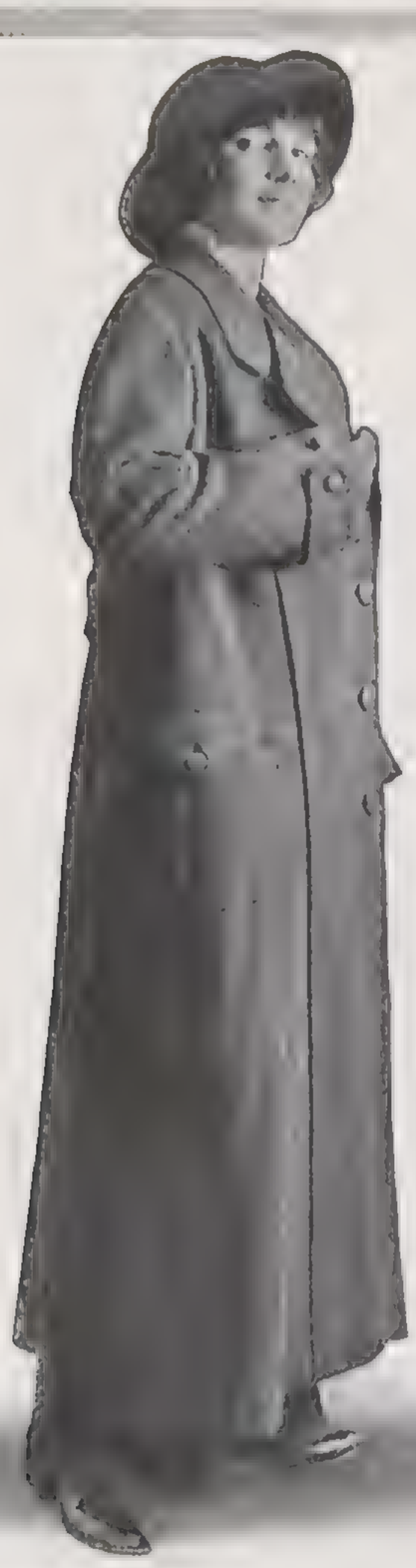
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BETWEEN FORTY-THIRD AND FORTY-FOURTH STREETS

SEEN *on the* STAGE

(*Continued from page* 134)

old-fashioned play like "The Dear Fool" are written in the same year and produced on successive evenings in New York. "The Dear Fool" was written by H. V. Esmond, and it is a good play of its kind—the kind that dominated the English stage from ten to twenty years ago. It is adroitly fabricated, and its orderly articulation gives evidence of a painstaking practise of the tricks of the theatrical trade which the more modern realistic writers are not willing to undertake. The labor that is required to achieve this nice and pretty artistry seems to them a waste of time. They may be right, and then again, they may be wrong; but in either case a sympathy for the endeavors of the new realists need not blind us to the appreciation of such a "well-made play" as this finished effort by an artist of the older school. Mr. Esmond plans a plot adroitly; he fashions parts which may readily be transmuted by practical actors into characters; and he writes dialogue that is easy to speak and pleasant to listen to.

The dear fool of Mr. Esmond's play is a widow who has reached the dangerous age of forty. She has two sons, and her husband has been dead for ten years. She is loved by Sir Egbert Inglefield, a man slightly older than herself, but, though she respects him as the best of friends, she can scarcely bring herself to marry him. The reason is that she finds herself perilously in love with a youth named Cecil, who is only twenty-two. She realizes that it would be madness to marry Cecil, but her steadfast refusal to marry him does not diminish the might of the allurement which drags her to him. On the eve of his departure for Canada, where he is to remain for five years, she surreptitiously leaves her country house to dash up to London and see him for two hours. The lure of the youth is so irresistible that she remains with him overnight—after which he departs upon his exile.

During her absence from home, her younger boy has fallen out of a tree, and she returns to find him at the point of death. Her dominant emotion is maternal; and in the crisis that now confronts her, her recent yielding to an insane and momentary impulse diminishes to the dimensions of an evil dream. This woman, who has sinned, is certain now to sin no more. As simply as a child, she tells the facts to Sir Egbert. This earnest-minded man does not condone her offence, but remembering that his own life has not at every point been free from incidents which have subsequently proved a burden to his conscience, he reiterates his urging that the heroine should marry him, and ultimately his offer is accepted. "The Dear Fool" deals with a delicate situation, and it should be recorded to Mr. Esmond's credit that it deals with it very delicately. The sin of the heroine is never sentimentalized, either in her own eyes, or in those of the hero; and yet we are led to agree with the hero that the heroine is basically not only an estimable, but also a reliable, woman, and we feel no fears for their future happiness together. The scenes in which the two children figure are charmingly written; and the fabric, as a whole, affords an agreeable impression because of the neatness with which it is developed.

"A LITTLE WATER ON THE SIDE"

"A LITTLE WATER ON THE SIDE," which was written by Grant Stewart in collaboration with William Collier, is a typical Collier comedy. It is rather better than the average example of the type, but it exhibits no noticeable variation from the standard pattern. In this play, Mr. Collier appears as an impecunious young man, who is struggling against the one financial magnate of his native town, and his task is complicated by the fact that he loves the daughter of his enemy. A fairly coherent and consistent plot is illuminated with those conversational sallies in which Mr. Collier excels. He is, of course, the most witty actor in America; and it is always a pleasure to observe the careful calculation of his quiet and apparently evasive art.

"DON'T WEAKEN"

THE program tells us that "Don't Weaken" was written by Walter Hackett; but the piece seems to have resulted, rather, from a careless and inconsiderate collaboration of Winchell Smith, Augustus Thomas, James Montgomery, and George M. Cohan. All that is said and done in this so-called "optimistic comedy" has been said and done many times before. The theme of the piece is that confidence begets confidence, and that any man may easily make money if other people think that he already has it. It is unnecessary to summarize the story, which combines the motives of "Ready Money" and "The Fortune Hunter." Instead of responding to this repetition of traditional material, as in the case of "Kitty MacKay," the public seems to have been bored by the commonplaceness of Mr. Hackett's composition. It is always difficult to foretell how the public will react to the telling of an oft-told tale.

FISH CAUGHT *to* ORDER

(*Continued from page* 94)

the promise of taking them some other day to a little fishing village of my acquaintance, and ordering *aioli* for them. For one must go into a retreat to indulge in this Mediterranean mayonnaise, made of olive-oil fresh from the olive groves above Nice and unsoftened for the American palate, and garlic, also of the unsoftened variety. The dressing is served on cold fish; with plain boiled codfish and potatoes, it is a Friday dish all along the Mediterranean. But a truly penitential dish it is not. On the contrary, it is delicious. There are other fast day dishes of the Mediterranean such as tourists have never dreamed of; codfish, for instance, served with a sauce of rich black or green olives, or *brandade*, a creamed codfish that would make the New England variety seem prosaic indeed.

After we had partaken of the luncheon so picturesquely ordered, we sat upon the terrace until the sun dropped into the sea and sent out a glow that fairly filled the atmosphere with gold-dust, then changed to rose, and gradually deepened into a violet that ended in the lapis lazuli of a Riviera twilight. Then the *maitre d'hôtel* discreetly laid the bill beside me. BLANCHE MCMANUS

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THE LADY *of the* GARDEN

(*Continued from page* 66)

and cautiously—a convert to the dynamite treatment. Dynamite, however, is out of the question along the walls, so he plows twice, then uses the subsoil plow. But before doing any of this, he spreads the ground thick with his beloved "me-noor." It is carried down into the earth and thoroughly mixed with it during the stirring-up processes. When I have given him time and due notice, he has raised cow-peas usually, or sometimes clover, the year before, and plowed the rich growth under, root and branch, in the fall. The decomposed manure, worked into this in the spring, makes a really wonderful soil, in which the young candidates thrive and wax strong and fat immediately.

AS THE TWIG IS BENT

No wall-trained material can be fastened actually to the walls in this country, because the extreme heat of midsummer burns leaf and branch to a brittle crisp. Besides, space behind the plants affords an opportunity to spray them from all sides. We, therefore, build a permanent horizontal trellis of strong, galvanized wire, strung through iron uprights affixed to the walls with expansion bolts, or built in, if the wall is newly made. This trellis is six inches from the wall, and every wire has a tension bolt somewhere on its length, with which to take up slack in it, as may be necessary.

A small tree is set exactly on the line of these wires, so it need not be bent the least bit when its stems are tied against them, and it is planted, of course, with the same care given to any other little plant. Tully is particularly strict about not setting the small trees too deep. There is always a tendency to do this, it seems, because no allowance is made for the settling of the earth after planting, and the carrying of the plants down with it. The dwarfed trees have to go just deep enough to bring the stock on which they have been grafted below the surface of the ground, and not a bit deeper, while the other kinds must stand exactly as deep as the earth-mark on their stems shows that they were growing when they were uprooted for transplanting. And up they come, if two or three days of a rainstorm develop ever so shallow a "saucer" around them; for they can never overcome the handicap of being even half an inch too deep, according to my garden guide and mentor.

SPARE THE PRUNING—SPOIL THE TREE

After their planting is properly accomplished, they are cut square off at a height of fifteen inches; and then, as they begin to grow, all but a leader and a pair of buds on either side are rubbed off the instant they show their heads. One of the great secrets of success with wall fruits lies, I am convinced, in this timely pruning. It is through lack of unceasing vigilance at just this time that failure gains its first foothold. Little shoots are allowed to get nicely started before they are cut away, and the vitality of the tree is constantly impaired because its strength is wasted in this futile growth. Tully never lets anything become bigger than a pin-head, if it is not to be permitted to complete its growth.

Just now, he is at work on the training-pruning of the old dwarfed fruits, which is an interesting and exacting piece of work, involving a very positive knowledge of the distinctions among buds. This knowledge seemed to me at one time surely like that possessed by the after-dinner speaker, celebrated for knowing so much that was not so. But even I am beginning to be able to distinguish them; all buds on the same tree do not now look alike to me. I am still, however, suspicious enough of my acumen to refrain, respectfully, from executing any bud as a non-producer without Tully's approval and seal upon the death-warrant.

THE WHEAT AND THE TARES

Fruit-buds, in general, are bulging and important with their pregnancy, but the leaf-buds tell a tale of barrenness by what I can not refrain from likening to a very modern, disdainful slimness. With all the pome fruits (apples are a standard example of the pome), the spurs of old wood produce the fruit, and the fruit-buds contain some leaves, as well as embryo flowers. But on fruits like the peach or plum, which bear mostly on younger growth, the fruit-buds contain only flowers, and the leaves come packed in separate cases of their own. This training-pruning of the spring aims to eliminate all the leaf-buds from which shoots that are not desired would arise, and to reduce the number of the fruit-buds as much or as little as the condition of the tree requires. Generally speaking, never more than eight inches of last year's growth are left (not this much when the trellis is completely covered), and always some young spurs are being brought on, on the pome fruits, to take the place of the older ones when these shall have ceased to bear.

Let it not be supposed that this enthusiasm of mine for the fruit-tree-growing-on-the-wall method has made me indifferent to the orchard. I am too good a Yankee not to love it, too; but somehow one can not grow intimate with trees in an orchard—any more than one can develop kennel dogs into personal friends.

(*Continued on page* 140)



"And an old apricot grew upon a wall," and spread its branches out and flourished in the sun



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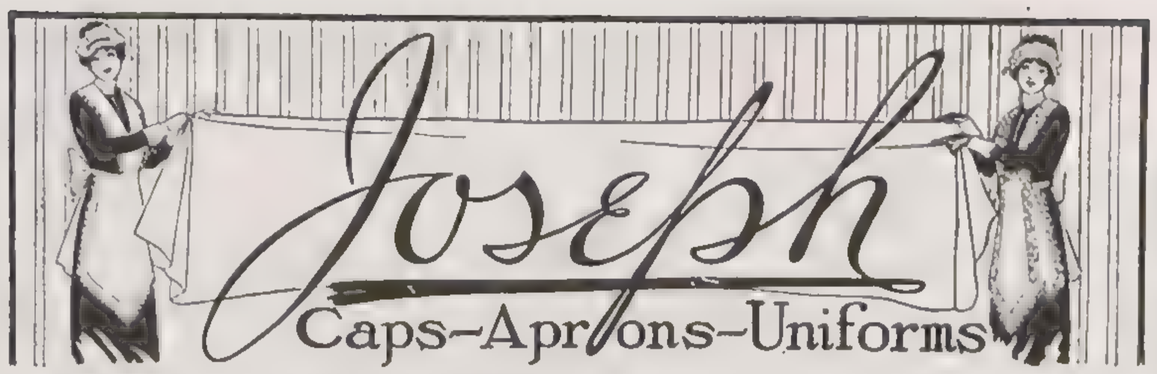
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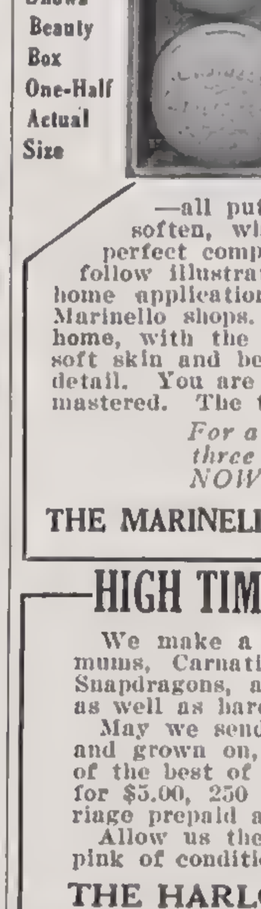
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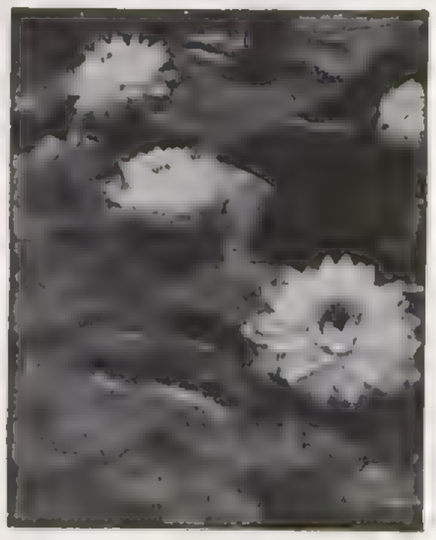
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THE LADY *of the* GARDEN

(Continued from page 138)



Then, besides, I haven't room for orchards here; this is only a garden, where my docile, little dwarfed friends may be permitted to mark off pathways as cordons, and to screen and divide as trellises or espaliers, simply because they are dwarfed and docile.

But a real vineyard I have, with terraces leading down the slope at the east of the scented garden. And there are a surprising number of flasks of not half bad wine that its grapes have yielded, mellowing in the cellar. I can not, for the life of me, understand why every one does not have his own vineyard, and make at least some of his own wine—or grape juice!—just for the sentiment of the thing. The sunny hillside even is unnecessary, for almost any place will do, in modern practise. But I like the hillside effect, and as there it was we terraced it and planted the vines in the true Rhine fashion.

The table fruits are not grown there, for these are nearly all under glass. The two or three that are outside are scattered on the arbor leading to the brook—or to the place where the brook ought to be, though much of the time it is not there. But the vineyard grapes are very good to eat, and many a time I wander through and steal them, a few here and another few there, that my depredations may escape the keen eye of Tully. There are four varieties, for blended juice is best—Delawares, Concords, Isabellas, and Ionas—all hardy and strong, and not disposed to be troublesome. And the last named is an especially delectable fruit.

Of course, all the pruning here was finished in January, by so forehanded a person as Tully. He is never to be caught behindhand in anything. Like the sun and the seasons and the flowers and the trees, he is to be relied upon with absolute faith. But come to think of it, why should this be any more of a virtue, more remarkable in a human creature than in the vegetables of the earth?

The sweetest souls love gentlest things,
And one who turns the sod
To plant and watch a flower unfold,
Shares in the work of God.

RULES FOR ANSWERS *to* CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

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(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

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Edited by Norman Hapgood

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HARPER'S WEEKLY

251 FOURTH AVENUE NEW YORK

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Dainty creations for every occasion in styles that are stamped with distinction.

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THE RUSZITS COMPANY

7 EAST 48TH ST., NEW YORK

GATHERING *the* SPRING WARDROBE

(*Continued from page* 60)

of this sort have been imported. Not all of these veils are heavily embroidered, many have delicate, dotted patterns, as shown in the one at the upper right corner of page 60. Fine lace veils in exquisite patterns are being imported, and the *mouche* veil of last season is replaced by one which has a group of dots or a flower to be carefully arranged at the most becoming spot. The harem veils sell for from 68 cents all the way to $3.50 a yard and even higher, while the fancy veils are from $1.50 to $3.50, with excellent styles at $2 and $2.50.

The new styles of hair-dressing require many new combs and pins of demi-blond shell for daytime, and of rhinestone and shell for evening. The combs stick out in Spanish fashion from the side of the head or are placed vertically following the line of the hair. In imitation shell, these sell for from $1.50 up, and the rhinestone pins for from $5 a pair up, while rhinestone combs that are new and attractive are priced at $10.

Earrings will be much used again, as the ears will be exposed in some of the new styles of hair-dressing. Hoop earrings are very smart, and those of fine rhinestones, delicately set in platinumized silver, sell for $11.

Sashes and belts will be a feature of many dresses, and often furnish the required bright touch on a somber frock.

SHOES AND STOCKINGS

There is no decided change in shoes, except that steel buckles have become so common that many well-dressed people no longer wear them. A very smart, low shoe which has a strap in place of a buckle, fastening at one side with a button of cut steel, is priced at $5. Simple, cut jet buckles will be worn. Dull kid, sailor ties with the Spanish heel, and finished with a matching buckle, are an excellent choice for morning. They may be had for from $5 to $7.50. Patent leather in a similar model will be used in the afternoon. Satin slippers are still trimmed with rhinestone buckles and match the costume in color. When this is not possible, flesh colored slippers and stockings are a much better choice than white for all light-colored gowns.

Stockings show no decided change, although there are pleasing new styles of clocking on stockings for daytime wear, and a decided and growing preference for fine openwork stockings, in black for afternoon, and in a color for evening.

White doeskin or chamois gloves continue to be correct for morning, and may be supplemented by a new white, washable suède glove which sells at $1 a pair. Heavy white gloves for morning are really the only correct ones. Biscuit shades in suède have lately become very fashionable for wear with afternoon silk dresses, or fancy suits, but white glacé kid gloves continue to hold their usual place for evening wear.

OTHER FOLDEROLS

Colored handkerchiefs are very smart for morning, and some of the newest show a tiny, rolled, white hem. They sell, in a variety of lovely colors, for 50 cents, in glove size. The regular size, in a solid color, are 25 cents each, while sheer, wide-bordered, white handkerchiefs, with two decorative lines of hemstitching, sell for 50 cents.

Parasols are as lovely as ever. A new shape, shown with the fancy suit on page 57, is of black taffeta lined with white satin, and has a handle of either black or white enamel. It may, of course, be ordered in other contrasts as well; the price is $8.75. At the same price is sold the lovely flowered parasol with the black velvet stripes shown with the afternoon frock on page 58. A parasol with a smart shell handle is an excellent selection for general use. Coming as they do with a satin striped border, while giving every appearance of a parasol, they yet answer the purpose of an umbrella. The one shown with the printed crêpe gown on page 58 is priced at $7.50.

Neckwear is something of a minus quantity lately, for there is little excuse for it if one excepts chemisettes, guimpes, and the low collars which are occasionally used on one-piece frocks; but as waists are almost always quite complete, most of the innovations are along the three lines mentioned. Some of the newest chemisettes are very pretty with their rolling collars, and they come in a variety of materials from lace to organdy. A pretty one of sheer linen edged with a band of blue or rose linen is shown on page 60. It sells for $1.95.

Silk bags will share their present vogue with the newer kid bags, which are as soft as a kid glove and dyed the loveliest colors. The old-fashioned beaded reticules and bags will be much used for afternoon.

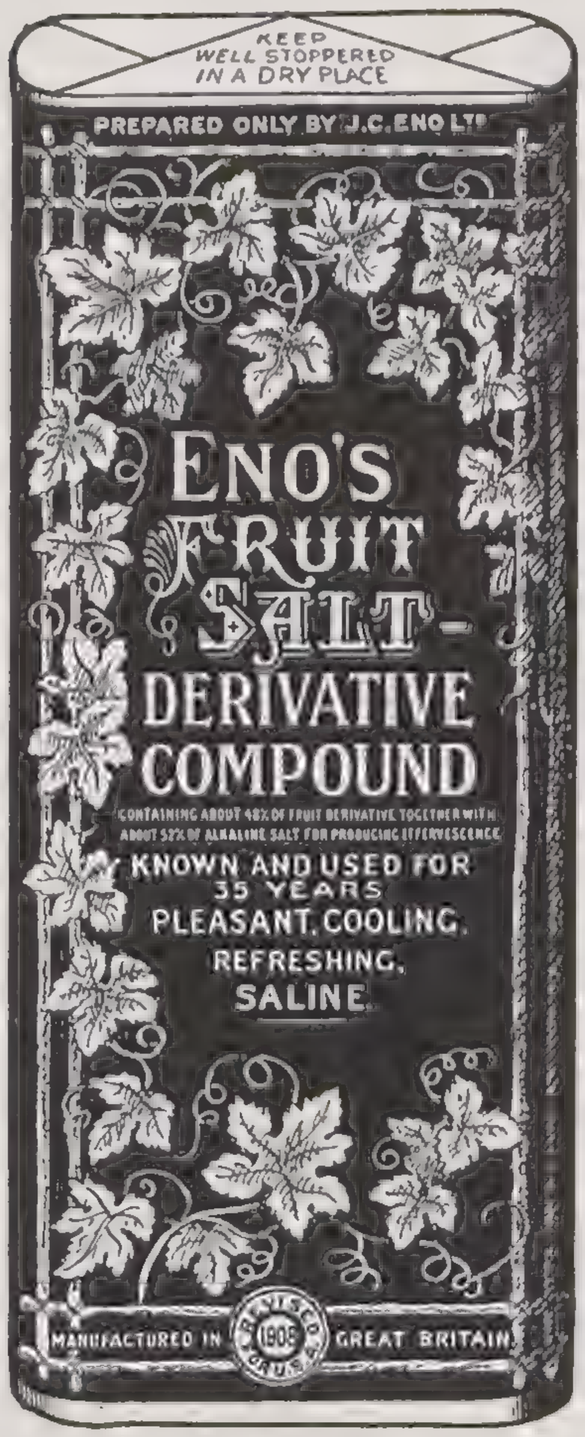
A R T

(*Continued from page* 120)

Through January, Charles Ebert showed, at the New York School of Applied Design for Women, twenty-six sea and landscape paintings, which were so nearly fine work that one was puzzled to state why they failed to be vital. There were excellent qualities in individual canvases, yet, though countries as widely different as the Tyrol, Venetian Italy, and New England were represented, one was oppressed by a sense of monotony. "The Old Lane," however, is eloquent of the unspoiled New England country, while "Monhegan Headlands" has much of the atmosphere of the rock-bound Maine coast, with its cold, mist-laden sea.

At the Macbeth Gallery from January 27 to February 16, were paintings by five well-known American artists. Among these, were three works by Daniel Garber, an artist who might almost be said to have a night and a day manner. In the first, the canvas is prepared with a warm russet tone; the sky is flecked in with blue of varying shades, leaving much of the canvas uncovered; the painting is boldly realistic; and the prevailing tone is a golden russet. By day, these canvases have a dangerous suggestion of the chromo, but by electric light they are rich and beautiful. In the second type, much-tinted blue, rather well brushed in, forms a typical summer sky, which is often flecked with summer clouds, and the prevailing tones are the yellow greens of early summer. These paintings, which are finely decorative, are fresh and delightful by day, but lose a shade of their effectiveness by artificial light.

"Morning Sunlight" by Richard Miller, full of rich and varied color, is a pleasing work and painted in an interesting manner; and the paintings of Chauncey Ryder, though a trifle cold as to color and monotonous as to composition, are excellent works.



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SOCIETY *in* WINTER QUARTERS

(*Continued from page* 35)

two sons, is also devoted to air sports, and narrowly escaped a serious accident recently. As she and her son were making the ascent, with this aerial pilot of society, one of the numerous accidents of aeroplaning caused the machine to drop into the sea, from which the party were, fortunately, rescued without serious consequences.

POLO AND TENNIS AT CANNES

Cannes is the place par excellence for polo and tennis, and numbers among its visitors many titled and well-known devotees of these sports. The golf links at Cannes, in spite of competition, are considered without a rival along the coast, not even excepting the famous links at Hyères. The Duke de Guiche is president of the Polo Club, and among those who have promised their support for the season are King Alfonso XIII of Spain, the Duke of Westminster, Prince Louis d'Orléans et Bragance, Prince Léon Radziwill, and Prince John Ghika. It is possible that the Duke of Westminster will again bring a team of guardsmen to play a Cannes combination, and many professional experts are expected. The Grand Duke Boris of Russia is also at Cannes this winter, and the season promises much of interest from the point of view of both sport and society.

DISTINGUISHED GUESTS OF THE RIVIERA

The Duchess of Marlborough, whose devotion to golf is well known, has, in past seasons, gone with her sons to the quiet links at St. Raphael. This season, however, she chose the Cannes links instead. She came for the holidays, with her young sons, the Marquis of Blandford and Lord Ivor Spencer-Churchill. Mrs. Tiffany, aunt of the Duchess, and Mr. Dixon, the boys' tutor, were of the party. The Duchess was not well when she first came, but was much benefited by her sojourn in the land of sunshine.

Another distinguished visitor at Cannes was the Right Honorable Joseph Chamberlain, who came with Mrs. Chamberlain and his two daughters. During their stay, the venerable statesman and his family occupied Villa Victoria, which has a charming garden sloping down to the sea, and is flooded with sunshine all day. Mr. Chamberlain is very fond of flowers, and his daughters, who share this love with him, have written a book on the flora of the Riviera. The English premier, Mr. Asquith, with Mrs. Asquith, Miss Margaret Asquith, and their two sons, also visited Cannes this winter. The premier was seen daily on the golf links at Cannes during his visit, which was short, as affairs of state called him back to London. Mrs. and Miss Asquith remained at the Asquith Villa at Cap d'Antibes, but the sons returned with their father to England.

The Duchess of Westminster expects to pass Lent at Cannes, with her sister, the Princess of Pless. The Grand Duke Michael of Russia with his wife, Countess Torby, and their two small daughters, are passing the season at Villa Kasbeck, Cannes.

THE AUTHORS OF THE RIVIERA

An important event of the Riviera season was the visit of the President of the French Republic, and Mme. Poincaré. This is the first time that a president has thus absented himself from Paris, but M. Poincaré is noted for his innovations. M. and Mme. Poincaré took Villa Brès at Èze, a small village near Monte Carlo. The villa is charmingly situated, with a beautiful garden overlooking the Mediterranean. The Duke of Abruzzi made a flying visit to Monte Carlo this season, during which he stayed at the Hôtel de Paris. He was a frequent guest at dinners and luncheons, and was much sought after. He soon fled from social pleasures, however, and is supposed to be once more among the wilds which he loves so well, somewhere on the Soudan this time, where he is hunting big game with a party of sportsmen.

Hall Caine, with Mrs. Caine and their son Ralph, tarried on the Riviera for a little before going on to Naples and Sicily. One caught fleeting glimpses of Robert Hichens before he departed for his chosen abode, Taormina, and Rudyard Kipling was also among the recent visitors. Mrs. Olive Schreiner-Cronwright, author of "The Tale of an African Farm," has chosen Mentone for her stay on the Riviera. Mr. Cronwright, after his marriage, added the name of Schreiner to his own. The Schreiner-Cronwrights represent the Liberal thought of South Africa.

Lord and Lady Rosslyn have been in Monte Carlo, where Lord Rosslyn is said to have won some $15,000. Lady Rosslyn is not in the best of health, and a trip to the orient has been planned for her. During the opera season, especially when "Parsifal" is on, there are many dinner and supper parties, and the Sporting Club, which has an excellent restaurant, is taxed to the utmost.

NO WOMAN CAN SERVE TWO MASTERS

(*Continued from page* 40)

gown hung with a piece of rare lace, or ornamented with a length of precious embroidery. Not even the ingenious Lloyd's of London would insure the safety of anything in the modern ball-room. The gowns in which the formal cotillions of yesterday were tread are ill-adapted to the exigencies of the dance of to-day. 'Ball-room acrobatics' is the term that has been flung at the fashionable gyrations, and to be quite frank, gymnastic dress seems the most fitting garb in which to perform its amazing feats.

"But the mode persists in its decree of narrow skirts, and the dance as insistently demands wide skirts, and woman, though she makes low obeisance, or rather a dip, to the hoidenish Terpsichore, is unwilling to forsake the Goddess of Fashion at whose shrine she has worshipped for so many years. So in the province of feminine dress there is war, and terrible is the devastation. And the tango, in addition to the threatened ban of church and state, is menaced with the anathemas of the dressmakers of the world."



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cannot be purchased anywhere except in Mary Grey's salon—they are the result of years of careful study and experiment. They are aids to nature, not agents to artificially stimulate and give only temporary benefit.

Mary Grey Skin Tonic

closes relaxed pores, tightens the skin, clears and whitens it, and keeps it in healthy condition. Each morning and evening the face should be bathed freely with the Tonic. It should be patted on with a piece of absorbent cotton. Price $5, $2, and 75 cents a bottle.

Mary Grey Cleansing Cream

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You can have seven of Mary Grey's Specialties together with face cloths and sachets for $5.

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The quaintness of Dutch apothecaries' jars of the XVIIth century makes a place for them in modern decoration

OLD POTION JARS



The Spanish potters of the XVIIth century made use of vivid greens, yellows, and black

IT is said that the luxuries of one generation become the necessities of the next. Had the originator of this saying been a collector of antiques, he would have learned a truth exactly converse — that the humble requisites of past generations have become the coveted treasures of our own.

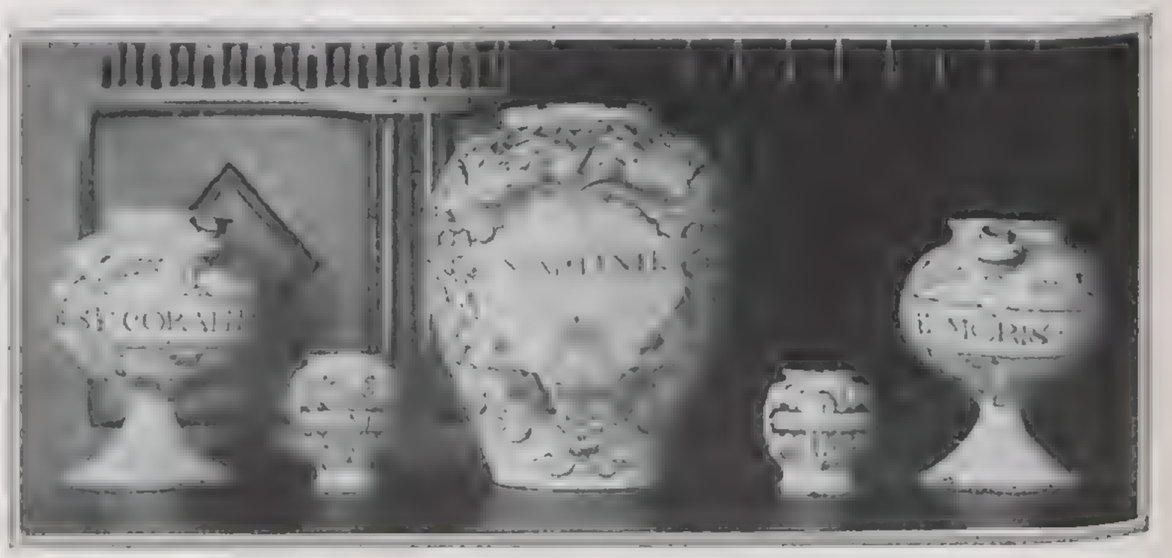
Illustrations in point are the old, decorated jars in which the seventeenth-century chemist stored his mysterious unguents and potions. There is something unusually intimate and charming about these old "apothecaries' jars." Their simple forms, showing the marks of the potter's wheel; their individuality, for no two are exactly alike; and the fine tones of their blue decoration appeal strongly to the eye of an artist. The use of decorated jars for medicinal preparations is of considerable antiquity, and the beautiful works of Italian and Spanish potters are often valued at $500 or more. Our selection, however, is limited to the simple blue-and-white delftware, specimens of which may be procured for $10 or even less.

Originally these blue jars came from Holland, but in the late seventeenth century, Dutch potters established themselves near London, and continued their work until the introduction of glass rendered the use of such vessels obsolete. Occasionally a jar may be discovered bearing initials or a date, and these are treasures. Dated delftware is especially prized in England and collectors pay high prices for it. Quaint Latin inscriptions indicate the original nature of the contents, naming many a queer concoction scorned of the modern chemist. The designs found on apothecaries' jars usually betray Italian origin. Free use is made of cupids, which, no doubt, have reference to an age when love potions were items of the stock-in-trade of the chemist. Peacocks, baskets of fruit, foliage, fleurs-de-lis, and shells, are frequent decorations; while the head of a saint reminds us that healing was once practised almost exclusively by monks.

Suitable ways of displaying this quaint ware are many. Nowhere does it look better than in association with old oak, the mellow tones of which form an admirable foil to its brilliant glaze and rich, blue coloring. In a paneled room, furnished in rubbed woods, with the gleam of polished brasswork to lighten the shadows, these old apothecaries' jars are perfectly at home, and confer by their presence an air of individuality and old-world charm. Once plentiful, they are now rapidly becoming scarce, and in a few years will be valued treasures.



In decoration, the cupid of the love-potion vied with the ministering saint



Treasures of the wayside are the spouted jars, inscribed 1694, *which were picked up for a song in a Dutch village*



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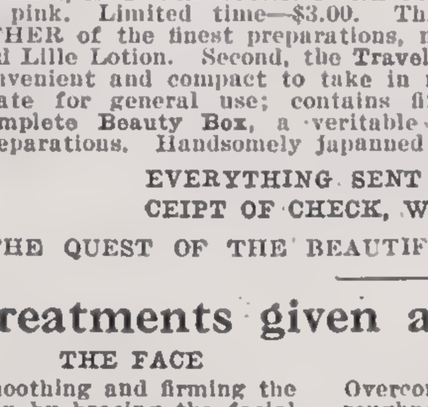
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Krem Krasota $5.00
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Direct from Manufacturer to You
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Style 118
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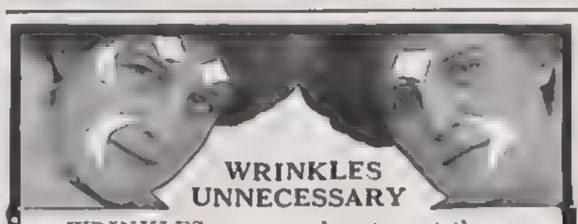
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Very Special:

Nursery Wash Stand



Of white enamelled Reed with or without gold edging, trimmings of large ribbon bows in pink or blue. Equipped with imported China Toilet Set Basin, Pitcher, Soap Box, Powder Box (our own importation).

Colors: Baby Pink, Baby Blue, or White, with or without gold edging; also in white with decorations.

Height of Stand: 24 inches. COMPLETE with 4 piece set—three styles:

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Regularly, $12.00, $15.00, and $18.00 the set.

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—plain and fancy models, of sheer and heavy linen, lawn, voile, dimity, pique. Sizes: 6 months to 4 years.

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Le Rêvo Corsets are made to satisfy the tastes and demands of women who are the most exacting, who know the best. We use the finest imported materials, we get our designs direct from Paris, we employ the highest class of skilled labor; the result is as fine a corset as money can buy. Le Rêvo Corsets satisfy women who don't care what they pay.

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For afternoon and evening. Made up of 15 Lily of the Valley sprays and 3 pink sweetheart buds. $2.50. Exp. Pd. *It's refined and dainty. Adds that chic touch to your frock.*

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Mentone or South of France variety. With all their delicious odor and beauty. Prettily boxed in generous sized bunches. $2.50. Exp. Pd. *You can wear them again and again. 30 Violets to the bunch.*

"These Violets all so sweet, so blue,
So charming in their dainty hue,
Will ever bring to mind the day,
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Named by Parisiennes la Rose de Dance—it lies flat, won't crush. Colors—pink, blush pink, Hartz yellow and peach bloom. $2. Exp. Pd. *Quite the rage at the select tea dances.*

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The soft, seductive odors of the real flowers themselves in the following bewitching odors:

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WORKS manicure *miracles*, accomplishing faultless RESULTS in *half* the time required by *ordinary* methods and manicure tools.

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No Torturing Roots of Nail
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A harmless liquid, which readily and *promptly* softens and loosens cuticle and hangnails, —giving the nail the sharp, clear outline, so essential to the "hand beautiful."

Special Vogue CUTEX Offer: Simply send us three 2c stamps and receive a dainty CUTEX packet and Orangewood stick—we'll also tell you the name of the nearest CUTEX dealer, for we're represented everywhere.
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Mrs. Adair

Explains the Fallacy of Superficial Skin Treatments

Natural beauty is *more* than skin deep. The very essentials of a fair countenance are deeply imbedded in the tissues and muscles underlying the outer cutis.

A change, for good or bad, in the complexion or the contour of the face will have its *cause* below the skin itself. Mrs. Adair offers, therefore, the following original methods and Ganesh Preparations designed to reach the *causes* and bring about speedy and permanent results.

For the Complexion

Treatments which merely affect the superficial cuticle of the skin are more than worthless,—they are injurious, in as much as they tend to harden, crack and make "spotty" this delicate membrane which nature has provided as a protection to the skin proper.

With the preparations given below the skin is cleansed, fed, nourished and deeply treated in a scientific manner, giving a good, healthy bloom and texture to the flesh—a charming, natural complexion.



For reducing Double Chins the Ganesh Chin Strap—$5.00, $6.50. The Ganesh Forehead Strap removes all age lines—$4.00, $5.00.

For the Tissues

The contour of the face and its features depends entirely upon the development and firmness of the muscles and tissues supporting the skin.

Over-strain, worry, fatigue and lack of nourishment, will cause these muscles to relax and droop, making lines and hollows in parts of the face where roundness and smoothness can be easily obtained and maintained by the proper use of the preparations described below or by personal treatments at Mrs. Adair's Salon.

Ganesh Preparations for Self-Treatment

FOR CHAPPED OR ROUGHENED SKIN. Ganesh Eastern Balm Cleansing Cream, $3, $1.50, 75c, unequalled as a face cleanser and skin food; good for the most sensitive skins.

TO RESTORE WHITE SKIN. Ganesh Lily Sulphur Lotion removes all redness and leaves the skin white and firm. $2.50, $1.50.

TO REMOVE BLACKHEADS. Ganesh Beauty Sachets, to be used instead of soap. Box of 20, $2.50.

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FOR LOOSE SKIN AND EYE PUFFINESS. Ganesh Eastern Diable Skin Tonic, $5, $2, 75c, splendid skin tonic, tones and strengthens; enables skin to withstand hot rooms, cold winds and sun exposure; good for puffiness under the eyes.

REMOVING LINES. Ganesh Eastern Muscle Oil feeds the tissues and fills out all hollows and lines and makes the skin healthy. $5, $2.50, $1.

TO SOFTEN THE SKIN. Ganesh Cream for Hands, will soften a coarse skin and leave it white and velvety. $1.

TO INCREASE SIZE OF NECK AND BUST. Ganesh "Juno" is a special tissue food, and if rubbed into the skin night and morning, will increase the size and firmness of the neck or bust. $2.25, $1.25.

Any of the Above Preparations Will be Mailed, Carefully Packed, Upon Receipt of Price.

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for the tissues, as described above, are undeniably invigorating and incomparable to any other mode of facial culture. Administered by her personally trained English Assistants. Treatments at the Salon are $2.50 each, or less by the course.

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Blue serge and bluet taffeta;

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I want to make you realize that your figure and health are almost entirely in your own hands and that by following my simple, hygienic directions, in the privacy of your own room, you can

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I have reduced the weight of 32,000 women and increased the weight of as many more. In my work for reduction, or building flesh, I strengthen every vital function so that you are full of life and energy.

I have helped 65,000 of the most refined, intellectual women of America to regain health and good figures and have taught them how to keep well. Why not you? You are busy, but you can devote a few minutes a day, in the privacy of your room, to following scientific, hygienic principles of health, prescribed to suit your particular needs.

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I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them, too, with just a little daily effort which is **easy**—not as hard as the things they are doing.

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I relieve such **Ailments** as

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I have published a *free* booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in women. **Sit down and write me NOW. Don't wait—you may forget it.** I have had a wonderful experience and I should like to tell you about it.

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Kimona cut bodice in coatee effect. Yoke and frill of dainty shadow lace outlined with novelty buttons. Double bouffant tunic edged with piping of white crepe. White crepe skirt finished with buttons of Tuscan.

Broad belt of velvet ribbon emphasizes a slightly raised waist-line.

Colors : — Rose, Blue, Black-and-White, and Tuscan.

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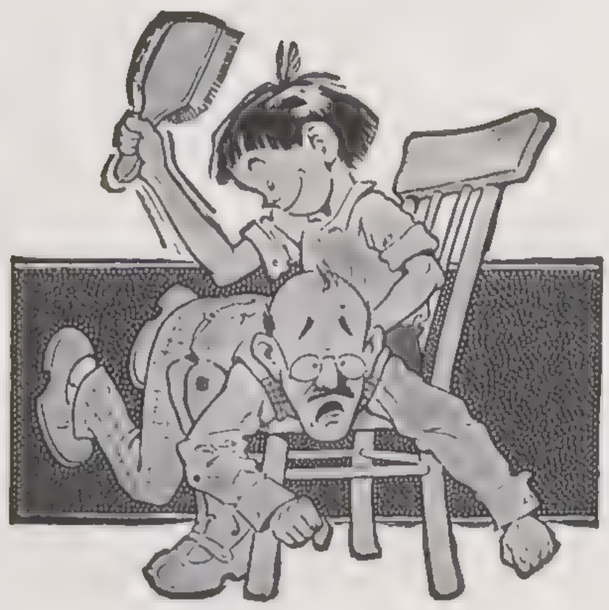
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Ten Cents.

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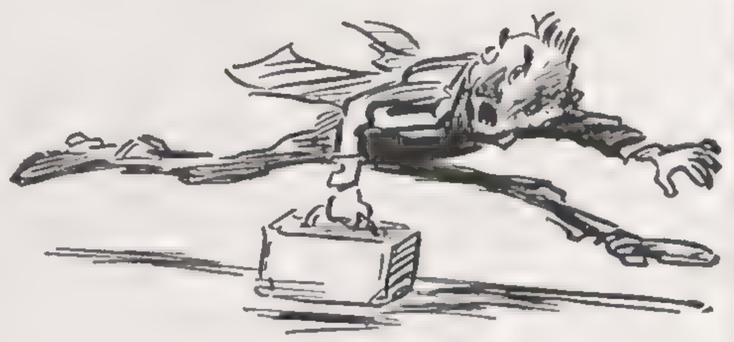
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The Children love it—the baby, too. Even the grown-ups are amazed.

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Austro-Hungarian Co.
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17 inches high

Beautiful Corsets!

YES, that is the proper expression to describe the Redfern Models for Spring.

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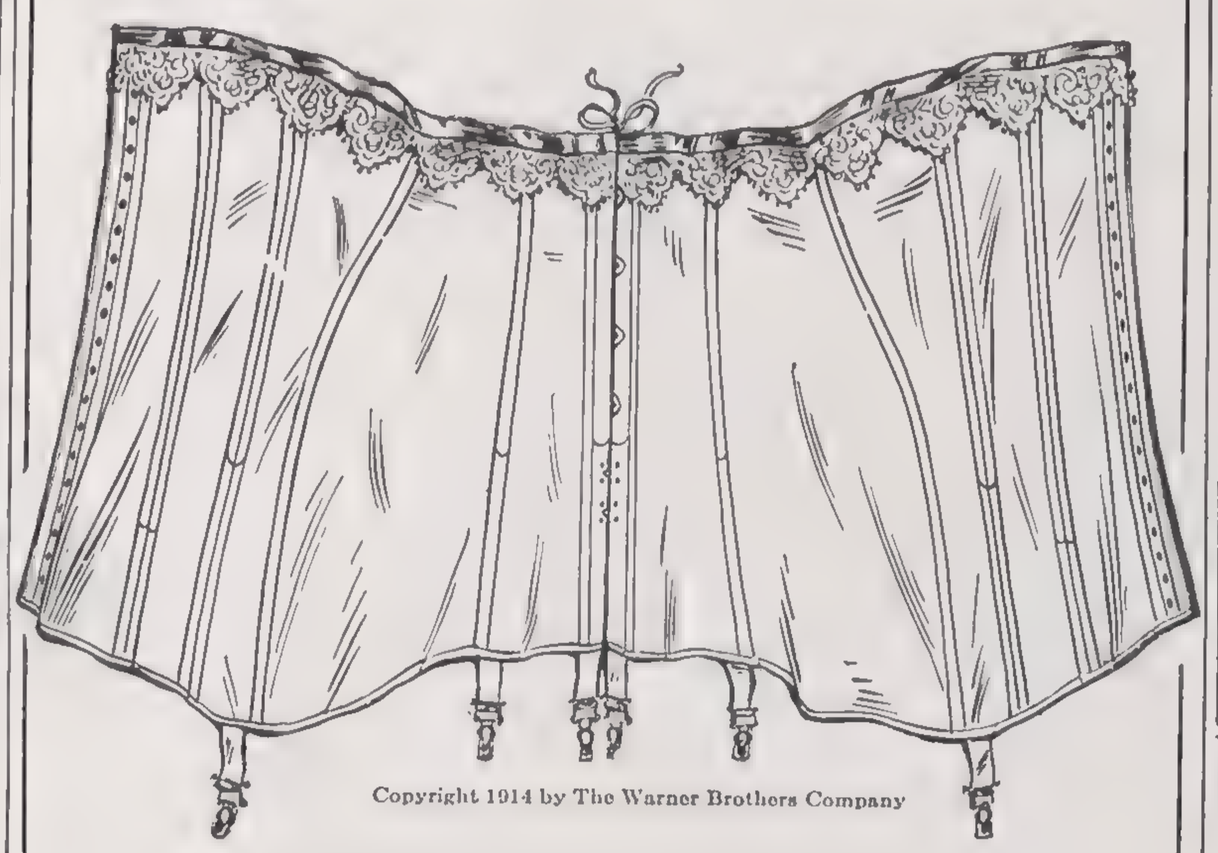
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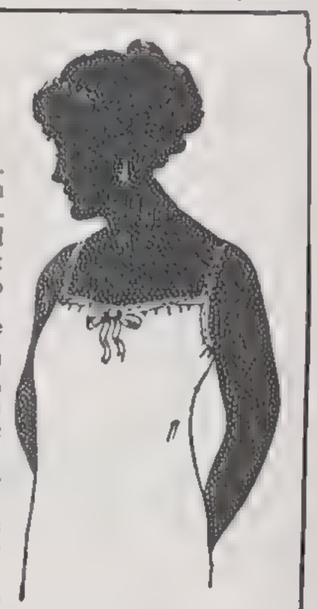
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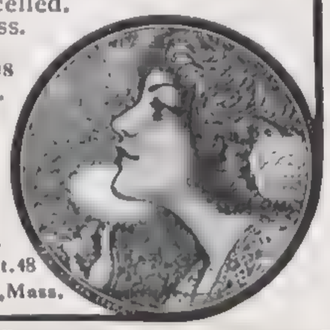


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2

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3

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